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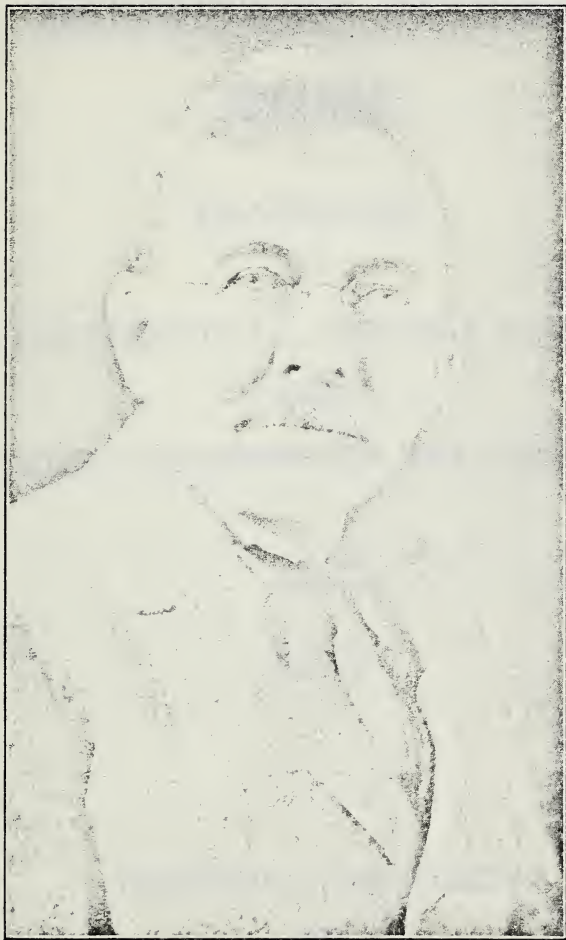
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J. FRED WOLLE, Mus. Doc.
Honorary Chairman, 1930

Pennsylvania German
Society

PROCEEDINGS

AT

HARRISBURG, PA., OCTOBER 17, 1930

AND

PAPERS PREPARED FOR THE SOCIETY

v. 41

VOL. XLI

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1933

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Pennsylvania German Society

NORRISTOWN HERALD
Norristown, Pa.

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OFFICERS OF THE SOCIETY
FOR 1930

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RALPH BEAVER STRASSBURGER, LL.D.

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HENRY S. BORNEMAN

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WILLIAM M. SCHNURE

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NORMAN B. WAMSHER



REPORT OF THE PROCEEDINGS

OF

PENNSYLVANIA GERMAN SOCIETY

AT ITS

FORTIETH ANNUAL MEETING

HELD AT HARRISBURG, PA.

OCTOBER 17, 1930

THE Annual Meeting of the Pennsylvania German Society was held in Harrisburg, Pa., October 17th, 1930.

BUSINESS MEETING

In the absence of Mr. Ralph Beaver Strassburger, the President of the Society, Captain H. M. M. Richards, as Vice-President, presided and called the meeting to order in the Senate Caucus Room of the State Capitol at 10.30 A. M., and made introductory remarks.

About 350 members with their guests accepted invitations to be present at this meeting.

The minutes of the last Annual Meeting of the Society were read and approved.

The Committee, appointed by the Society at its Annual Meeting held October 18th, 1929, consisting of Messrs. Richards, Fegley and Borneman, to perfect the incor-

poration of the Society, reported that a Charter had been granted by the Court of Common Pleas of Lancaster County, April 19th, 1930; that By-Laws had been adopted; that the incorporation had been completed; and that copies of the Charter and By-Laws had been mailed to all the Members of the Society.

Thereupon, upon motion duly made and seconded, it was unanimously

Resolved, That the application for a charter granted by the Court of Common Pleas of Lancaster County April 19th, 1930, be accepted as the Charter of this Society and that the By-Laws, a copy of both of which was sent to the members of the Society, be adopted as the By-Laws of this corporation.

Copies of the Charter and By-Laws are made part of this report.

The Secretary read the Annual Report, as required by the By-Laws, and a copy thereof is hereto attached.

Dr. William J. Hinke reported progress in the preparation of the original immigrant lists.

The following persons were nominated to serve as members of the Board of Directors for three years, their terms to expire in 1933:

Henry S. Borneman

H. Winslow Fegley

Governor John S. Fisher

There being no other nominations, they were, on motion, unanimously elected.

There being no further business, the Society then carried out the following

HISTORICAL PROGRAM

Dr. J. Fred Wolle was presented by Captain Richards as the Honorary Chairman of the Historical Meeting, and Dr. Wolle then addressed the Society briefly.

Dr. Harry Hess Reichard then read an interesting paper entitled a Pennsylvania German Dialect Play. The play referred to is known as "En Qt. Millig un En Holb Pint Rohm."

Dr. M. Claude Rosenberry read a paper entitled "The Pennsylvania German in Music."

Dr. Heinz Kloss, of Stuttgart, Germany, spoke on "German Literary Interest in Pennsylvania Germans."

Captain Frederic A. Godcharles moved and Rev. Elmer E. S. Johnson, D.D., seconded the adoption of the following Resolution, which, having been put to a vote by Captain H. M. M. Richards, was unanimously adopted by a rising vote:

This Society expresses to Mr. Ralph Beaver Strassburger grateful appreciation of and sincere thanks for his assistance in publishing the transactions of the Society; for the provision which he has made to carry on the work of the Society in a large way; for his generosity in securing programs of exceptional value; for the management of the Society under his direction as President and for his deep interest in and devotion to the purposes of the Society.

LUNCHEON

The members of the Society were then entertained at Luncheon in Zembo Temple, Rev. Dr. Paul deSchweinitz presiding, as the guests of Ralph Beaver Strassburger.

BACH CHOIR

The Bach Choir, under the leadership of Dr. J. Fred Wolle, presented a concert in the Hall of Zembo Temple, which was also provided by Mr. Strassburger. Over 2500 people were present.

HENRY S. BORNEMAN,
Secretary.

PENNSYLVANIA GERMAN SOCIETY

ANNUAL REPORT SUBMITTED BY HENRY S. BORNEMAN,
SECRETARY

October 17, 1930.

To the Members of the Pennsylvania German Society:

The By-Laws of the Society require the Secretary to submit at each annual meeting a report showing the status of the membership of the Society, and the activities of the Board of Directors, its officers and the committees.

In pursuance of that requirement, the Secretary of the Society submits the following report:

INCORPORATION

The Society, having previously resolved to procure a charter at its annual meeting in Harrisburg in 1929, approved the substance of an application for a charter which was presented at that time. It was resolved that the final preparation and prosecution of the application for the charter and by-laws and the arranging of the necessary details connected therewith be referred to a committee, consisting of Captain H. M. M. Richards, of Lebanon; H. Winslow Fegley, of Reading; and Henry S. Borneman, of Philadelphia; with power to appoint the subscribers to the application and the directors and to organize the corporation.

In pursuance of that action taken by the Society, an application for a charter was presented to the Court of Common Pleas of Lancaster County, and granted April 19th, 1930. By-Laws were prepared and the organization was perfected. A copy of the charter and by-laws is hereto attached and made part of this report, and a copy thereof has also been sent to each of the Society.

BOARD OF DIRECTORS

The members of the Board of Directors, with their term of service, are as follows:

Class of 1930—Henry S. Borneman
H. Winslow Fegley
John S. Fisher

Class of 1931—Frederick S. Fox
Frederic A. Godcharles
H. M. M. Richards

Class of 1932—Charles R. Roberts
Alfred Percival Smith
Ralph Beaver Strassburger.

OFFICERS OF THE SOCIETY

The Officers of the Society, elected to serve the corporation the first year, are as follows:

President—Ralph Beaver Strassburger
Vice-President—H. M. M. Richards
Treasurer—A. K. Hostetter
Secretary—Henry S. Borneman

MEMBERSHIP

It was resolved at the annual meeting that the regular members of the unincorporated Society should become active members of the corporation. The roll of membership has been thoroughly studied and a definite effort has been made to bring about a re-instatement of former members whose interest had ceased, and at the present time there are on the roll of the Society 750 active members. Attention is called to a by-law which provides that an active member, whose dues shall be unpaid for two full years, shall be placed upon a deferred membership list, and while on that list, such member shall not be en-

titled to the rights of an active member, although he may be restored upon application and the payment of dues. Of the active members now recorded, some may have to be placed upon the deferred list.

Active members who shall have paid \$100.00 may become Life Members, and there are at present twelve Life Members of the Society.

During the year, 156 active members have been elected.

Since our last annual meeting, two have resigned as members, and 28 deaths have been reported during the year.

During the year, we have lost two of the ex-presidents of our Society. Dr. J. Max Hark died on July 24th, 1930. Dr. Hark took a prominent part in organizing the Society, which was really founded in his home in Lancaster, on February 26th, 1891, when sixteen men, representing nine counties, met and decided to organize the Society. Of these men who were the "Founders of the Society," fifteen have died and the only one now remaining is Rev. Paul deSchweinitz, of Bethlehem, Pa. The public organization of the Society took place in Lancaster, on April 15th, 1891, and we owe a great deal to the "Founders of the Society" for the foundations which were laid by them.

Dr. Martin G. Brumbaugh, who was another one of the presidents of this Society, died March 14th, 1930. His public life as an educator and as Governor of the State, and his intense zeal in matters relating to the history of the Pennsylvania German people are known to all of us.

Six associate members have been elected during the year.

PUBLICATIONS

The following is the status of the work relating to the publications of our proceedings:

Volume 34, covering the meeting held at Bethlehem in

1923, was completed and distributed to the members during the year.

Volume 35, covering the Selinsgrove meeting in 1924, had been distributed prior to the last annual meeting.

Volume 36, covering the Lancaster meeting in 1925, was completed during the year and distributed.

Volume 37, covering the Philadelphia meeting in 1926, has been completed and will be distributed to the members during the month of November.

Volume 38, covering the York meeting in 1927, has been completed and distributed to the members since the last annual meeting.

Volume 39, covering the Easton meeting in 1928, has been completed and distributed to the members since the last annual meeting.

Volume 40, covering the meeting at Harrisburg in 1929, is in the process of preparation.

The publication of the list of persons arriving in Pennsylvania from 1727 to 1808 is still in the process of publication.

During the year there has been a constant demand for the purchase of the publications of our Society, and we have received from the sale of publications to libraries and individuals the sum of \$749.00. This shows a very unusual interest on the part of the public in our work.

FINANCES

A. K. Hostetter, the Treasurer of our Society, reports a cash balance of \$4,332.88 on October 15th, 1930.

We also have \$1,000 Electric & Peoples Traction Company 4% bonds.

MR. STRASSBURGER'S INTEREST IN THE SOCIETY

This report cannot be closed without calling special attention to the interest and generosity of Ralph Beaver

Strassburger, our President. Our publications have been printed by the Norristown Press at actual cost to the Society, and Mr. Strassburger has rented and maintained an administrative office at his own expense at Norristown, and he has continuously employed a staff of four persons in that office, under the direction of Mr. Fox. He has paid for the postage, which amounts to a very considerable sum, in maintaining what has been a voluminous correspondence with members and others. Besides that, Mr. Strassburger has also paid for the cost of printing bulletins, booklets, programs and other printed matter.

The Society is especially indebted to Mr. Strassburger for his thought and generosity in bringing the Bach Choir, by special train, from Bethlehem to Harrisburg; in renting the hall of the Zembo Temple, for the purposes of the concert to be given by the Bach Choir; and also for entertaining nearly 600 persons at luncheon.

While Mr. Strassburger has been generous to the highest degree in a financial way, the Society must not overlook the intense interest which he has in the history of the Pennsylvania German people, and in his earnest desire to put the Society upon a permanent basis.

As previously announced, Mr. Strassburger is, at his own expense, providing for the preparation and printing of the lists in the archives of the State of Pennsylvania of persons arriving before 1808. This publication, which is being edited by Dr. William J. Hinke, will comprise three volumes, and will be an outstanding piece of historical work.

Respectfully submitted by

HENRY S. BORNEMAN,

Secretary.

CHARTER OF PENNSYLVANIA GERMAN SOCIETY

IN THE COURT OF COMMON PLEAS OF THE COUNTY
OF LANCASTER
COMMONWEALTH OF PENNSYLVANIA

TO THE HONORABLE, THE JUDGES OF SAID COURT:

In compliance with the requirements of an Act of the General Assembly of the Commonwealth of Pennsylvania, entitled "An Act to provide for the Incorporation and Regulation of certain Corporations," approved the 29th day of April, A. D. 1874, and the several supplements thereto, the undersigned, all of whom are citizens of Pennsylvania, having associated themselves together for the purpose hereinafter specified, and desiring that they may be incorporated, according to law, do hereby declare, set forth, and certify:

FIRST: The name of the proposed Corporation is "PENNSYLVANIA GERMAN SOCIETY."

SECOND: The purpose of the proposed Corporation is to collect, study, preserve, and make known the characteristics, language, arts, folk-lore, customs, biography, genealogy, and the religious and general history of the early settlers in Pennsylvania of Germanic origin, and of their descendants; by preserving the land-marks, monuments, books, records, manuscripts, documents, source material, and objects of cognate historical character or interest; and by means of historical research and the preparation and publication of source material, essays, theses, addresses, and articles relating thereto; and to promote social intercourse among its members.

THIRD: The business of said Corporation is to be transacted at Lancaster, in the County of Lancaster, State of Pennsylvania.

FOURTH: The Corporation is to exist perpetually.

FIFTH: The number of Directors of said Corporation is fixed at nine, and the names and residences of those who are chosen Directors for the first year are as follows:

Henry S. Borneman, 6387 Overbrook Ave., Philadelphia, Pa.

H. Winslow Fegley, 952 North 5th Street, Reading, Pa.

John S. Fisher, Indiana, Pa.

Frederick S. Fox, Norristown, Pa.

Frederic A. Godcharles, Milton, Pa.

H. M. M. Richards, Lebanon, Pa.

Charles R. Roberts, 520 N. 6th Street, Allentown, Pa.

Alfred Percival Smith, 6391 Overbrook Ave., Philadelphia, Pa.

Ralph Beaver Strassburger, Gwynedd Valley, Pa.

SIXTH. The Corporation shall have no capital stock.

SEVENTH: Admission to membership and the conditions thereof shall be such as may from time to time be prescribed by the by-laws; subject, however, to the provisions of this Charter and provided that the right to vote shall always be limited to such persons as are direct descendants of early settlers in Pennsylvania of Germanic origin.

WITNESS our hands and seals this fourth day of March, A. D. 1930.

Ralph Beaver Strassburger (Seal)

H. M. M. Richards (Seal)

H. Winslow Fegley (Seal)

Henry S. Borneman (Seal)

Frederic A. Godcharles (Seal)

Henry W. Shoemaker (Seal)

George W. Sandt	(Seal)
Alfred Percival Smith	(Seal)
Charles H. Kline	(Seal)
Claude T. Reno	(Seal)
J. Fred Wolle	(Seal)
Frederick S. Fox	(Seal)
Russell C. Stewart	(Seal)
Charles R. Roberts	(Seal)
Ulysses S. Koons	(Seal)
N. B. Grubb	(Seal)
Harry C. Trexler	(Seal)
H. Frank Eshleman	(Seal)
Albert K. Hostetter	(Seal)
Lauriston B. Herr	(Seal)

COMMONWEALTH OF PENNSYLVANIA }
COUNTY OF LANCASTER } ss.

On the fourth day of March, 1930, personally appeared before me, the Recorder of Deeds in and for Lancaster County, H. FRANK ESHLEMAN, ALBERT K. HOSTETTER, LAURISTON B. HERR, three of the above subscribing incorporators, residing in the County of Lancaster, Pennsylvania, who in due form of law, acknowledged the above Charter, Agreement and Articles of Association to be their and each of their act and deed and desired the same to be recorded as such according to law, and I, the undersigned, do hereby duly certify the same under my hand and the official seal of the said Recorder of Deeds.

WITNESS my hand and official seal aforesaid, the date and year first above written.

(Seal of Recorder)

ROBERT E. GROH,

Recorder of Deeds.

ORDER OF COURT

COMMONWEALTH OF PENNSYLVANIA }
COUNTY OF LANCASTER } ss.

AND NOW, April 19th, 1930, the above Charter and Certificate of Incorporation having been presented to us, law Judges of the said County, accompanied by proof of publication of notice of the application as required by Act of Assembly and Rule of this Court in such case made and provided, we do hereby certify that we have examined and perused the said writing and have found the same to be in proper form and within the purposes named in the first class of Section 2 of the Act of General Assembly of Pennsylvania entitled "An Act to Provide for the Incorporation and Regulation of Certain Corporations," approved April 29, 1874, and the supplements thereto, and the same appearing to be lawful and not injurious to the community, we do, on motion of H. Frank Eshleman, Esq., on behalf of the petitioners, order and direct that the said Charter of the Pennsylvania German Society, aforesaid, be and the same is hereby approved and that upon recording of the same and of this Order the subscribers thereto and their associates and successors shall be a corporation by the name, style and title of "Pennsylvania German Society" aforesaid, for the purposes and upon the terms therein stated.

CHAS. I. LANDIS,
President Judge.

Attest:

C. E. HELM,
Prothonotary.

JOHN M. GROFF,
Additional Law Judge.

(Seal of Court)

Recorded in the Office for Recording of Deeds, &c., in and for Lancaster County, Pennsylvania, in Charter Book No. 6, page 239.

WITNESS my hand and Seal of Office this 21st day of April, A. D. 1930.

GEORGE L. KEITH,
Deputy Recorder.

(Seal of Recorder)

BY - LAWS

ARTICLE I

Membership

Sec. 1. The membership in the Society shall consist of three classes, Active, Associate and Honorary.

Sec. 2. Application for Active membership shall be made by using the blanks furnished by the Society, and the applicant shall be recommended by at least one Active member of the Society. Applications shall be acted upon by the Board of Directors and reported to the Society at its annual meeting.

Sec. 3. Those who, on April 19th, 1930, were "Regular" members of "The Pennsylvania German Society," unincorporated, in good standing, whether annual or life, are hereby made Active members of the Pennsylvania German Society, Incorporated.

Sec. 4. Active members shall pay \$5.00 per annum as dues. An Active member, who shall have paid his dues in full, may, upon the payment of \$100.00 at one time, become an active life member. The money paid for Active life memberships shall constitute a permanent fund, to be invested and reinvested, and the income therefrom shall be used for such purpose as the Board of Directors may from time to time determine.

Sec. 5. Active members not in arrears of dues shall be entitled to receive the annual publication of the proceedings of the Society.

Sec. 6. The right to vote at the annual and special meetings of the Society shall be vested alone in the Active members, who are not in arrears in the payment of their dues for the year in which the meeting may be held.

Sec. 7. Annual dues shall be charged by the calendar year. The dues of Active members elected before October First shall begin on January First last past. The dues of those elected after October First shall be charged as beginning on January First next following.

Sec. 8. An Active member, whose dues shall be unpaid for two full years, shall be placed upon a "Deferred membership list," and, while on that list, such member shall not be entitled to the rights of an Active member. A member whose name shall have been placed on the Deferred list, may, upon written request, be restored by the Board of Directors to active membership, to begin at the date as of which he shall pay dues.

Sec. 9. Associate members, not eligible for Active membership, may, upon application, be elected by the Board of Directors. The dues of Associate members shall be the same as those of the Active members. They shall have no vote, but shall be entitled to receive the publications of the Society.

Sec. 10. Honorary Members may be elected by the Board of Directors in recognition of distinguished service rendered to the Society. Honorary Members shall not be required to pay dues, and they shall not be entitled to vote.

Sec. 11. Membership certificates, in a form adopted by the Board of Directors, shall be issued upon election to membership.

ARTICLE II

Founders

Sec. 1. The nineteen gentlemen who attended the two preliminary meetings at Lancaster, Pennsylvania, Feb-

ruary 14th and February 26th, 1891, to organize "The Pennsylvania German Society," unincorporated, shall continue to be known as "Founders of the Society."

ARTICLE III

Board of Directors

Sec. 1. The Board of Directors to be elected by the Society, as provided for by the Charter, shall be divided into three classes of three each so that three directors shall be elected at each annual meeting. If there be a vacancy in any class, the Board of Directors shall fill the vacancy for the unexpired term.

Sec. 2. Stated meetings of the Board of Directors shall be held on the second Friday of November, February and May; and on the day preceding the annual meeting of the Society. Ten days' notice of each meeting shall be given by mail.

Sec. 3. Special meetings of the Board of Directors may be convened upon ten days' notice by mail, upon the call of the President or any five members of the Board, the time, place and purpose of the meeting to be specified in the call.

Sec. 4. The Board of Directors shall be the sole judge in determining the character and subject matter of the papers, records, etc., to be presented before or to be published by the Society. It shall have the power to revise manuscripts, and in general, it shall have control of all matters pertaining to the programs, papers and records of the Society and in the publications of its proceedings. The Board of Directors shall have the power to arrange with authors for furnishing them with reprints of their papers or for additional copies of all transactions containing their papers, on such terms and conditions as may be agreed upon, and it shall be permitted to lend to authors and others, plates, etchings and other copies be-

longing to the Society, upon such terms as the Board may determine.

Sec. 5. The Board of Directors may appoint such of their number as they may determine, to be known as an *Administrative Committee*, whose powers shall be the same as those of the Board of Directors, to act between meetings of the Board, and the Administrative Committee shall report in full its activities to the next meeting of the Board of Directors.

ARTICLE IV

Officers

Sec. 1. The Board of Directors shall, at the Stated meeting in November of each year, or at a special meeting called at an earlier date, elect the following officers: a President, a Vice-President, a Secretary and a Treasurer. The Treasurer need not be a member of the Board of Directors.

Sec. 2. The Board of Directors may select a person to serve as Honorary Chairman to preside at the Historical meeting or program following the business meeting of the annual meeting of the Society.

ARTICLE V

Duties of Officers

Sec. 1. The President shall preside at all meetings of the Society and of the Board of Directors and perform such other duties as usually pertain to that office. All formal instruments and documents, requiring the affixing of the seal thereto, shall be signed and executed in the name of the Society by the President, who shall attach the seal, and the same shall be attested by the Secretary. The president shall be ex-officio member of all Committees.

Sec. 2. In case of the death, resignation or inability of

the President to serve, his duties shall devolve upon the Vice-President.

Sec. 3. The Secretary shall keep full minutes of all meetings of the Society and of the Board of Directors. He shall give notice of all meetings of the Society and of the Board of Directors, and he shall perform such other duties as generally appertain to that office.

The Secretary shall have the custody of the Seal of the Society, of all Minute Books and the Applications for membership. He shall keep a register of the membership, together with their addresses. He shall collect all dues from the members of the Society, and all moneys that may be due the Society, issuing a receipt therefor, and promptly pay all receipts of money to the Treasurer of the Society, taking his receipt therefor.

The Secretary shall submit at each Annual Meeting a report, showing the status of the membership of the Society and the activities of the Board of Directors during the year.

Sec. 4. The Treasurer shall be the custodian of the moneys and securities belonging to the Society. He shall keep full and accurate accounts of receipts and disbursements, and shall deposit all moneys in the name and to the credit of the Society in such depositories as may be designated by the Board of Directors, and shall disburse the funds of the Society as may be ordered by the Board of Directors, taking vouchers for such disbursements. He shall render to the Board of Directors at its stated meetings, or whenever the Board may require it, an account of all his transactions as Treasurer. For the faithful performance of his duties, he shall give such bond as may be required by the Board of Directors.

ARTICLE VI

Meetings

Sec. 1. The Society shall hold its Annual Meeting in

the autumn of each year, at such time and place as may be determined by the Board of Directors.

Sec. 2. In addition to the transaction of its regular business at the Annual Meeting of the corporation, there shall also be arranged a Historical Meeting which may include tours of inspection, the marking of monuments and such other activities and entertainments as the Board of Directors may determine. Fifteen days' notice of the Annual Meeting shall be mailed by the Secretary to the last known address of each Active member.

Sec. 3. Special meetings of the Society may only be called by the Board of Directors, and fifteen days' notice thereof, together with a statement of the purpose, time and place of such meeting, shall be given by the Secretary by mail to the last known address of each Active member.

Sec. 4. Fifteen members shall constitute a quorum for the transaction of business at the Annual or Special Meetings.

ARTICLE VII

Proceedings of Annual Meeting

The proceedings of the Annual Meeting shall be divided into two sections: (a) business; (b) historical.

(a) The General order of business of the Business Meeting shall be as follows:

1. Call to Order by the President.
2. Reading of the Minutes of last Annual and Special Meetings, or essential parts thereof.
3. Report of the Board of Directors, including Treasurer's Report.
4. Election of Directors.
5. Unfinished business.
6. New business.

(b) The program of the Historical Meeting shall have the following general character:

1. Invocation.
2. Address by Chairman of Historical Meeting.
3. Historical papers and addresses.
4. Miscellaneous activities.

ARTICLE VIII

Seal

The Seal of the Society shall bear the following words: "Pennsylvania German Society. Corporate Seal, Pennsylvania, 1930"; the arrangement thereof and the design to be fixed by the Board of Directors.

ARTICLE IX

Colors.

The Colors of the Society shall be yellow and black, and a button shall be provided. The insignia of "The Pennsylvania German Society" unincorporated may be worn.

ARTICLE X

Amendments

Sec. 1. These By-Laws may be amended by the majority vote of the Active members present at any regularly convened meeting of the Society; provided, however, that notice thereof shall have been given by mail to all the Active members at least fifteen days prior to such meeting.

THE PENNSYLVANIA GERMAN IN MUSIC

Address delivered by Dr. M. Claude Rosenberry,
Director of Music, Pennsylvania State Department of Public Instruction, before the Pennsylvania German Society at Harrisburg.

October 17, 1930

PRELIMINARY STATEMENT

By HENRY S. BORNEMAN, Secretary

The concert by the Bach Choir, under the leadership of Dr. J. Fred Wolle, an honored member of our Society, is an event of outstanding importance. In order that the inspiration of this concert may not be lost, it is proposed that one of the publications of the Society shall be devoted to the history of the Pennsylvania German in music.

Hymnology will of necessity be divided and be best treated from the denominational standpoint. Separate chapters must be devoted to each of the following denominations: Moravian, Lutheran, Reformed, Mennonite, Schwenkfelder, Brethren, etc. The music of the Ephrata Cloister has been partially treated. It is, however, of interest to call attention to what Mr. Carl Engel, chief of the music division in the Library of Congress, said recently: "Much that concerns the technique employed by the Ephrata composers and singers still remains shrouded in darkness . . ." "Here is an admirable task for American musicology—the thorough study and complete revelation of the Ephrata music and its makers, that little band of German Sectarians bound together and divided by spiritual elevation and base intrigue, mystic aloofness and jealous quarrels."

Music was taught by the schoolmasters in early days with the three R's. Singing schools, "so called," and choral societies were an important factor in the social, educational and spiritual life of the community.

Bands in Pennsylvania German localities occupied a high place in peace and in war, and deserve special study and will be popular in character.

The history of Pennsylvania German organ builders has not been written.

The old-time fiddler is entitled to a less serious but entertaining chapter.

There must also be a separate chapter on music books in manuscript.

The foregoing and allied subjects will be assigned to those who are especially qualified to deal with them.

THE PENNSYLVANIA GERMAN IN MUSIC

Mr. President, Ladies and Gentlemen of the Pennsylvania German Society:

"The Pennsylvania German in Music," the topic upon which the speaker has recently been invited to address this Society, presents one of the most interesting subjects which he has ever attempted to study. The element of time, however, has permitted to be brought forth but a superficial composite of a limited number of hours of research.

At the time of first and succeeding emigrants of Germans into Pennsylvania, it was not an epoch favorable to the cultivation of the fine arts. There was no great literature, art, or music. There was, however, a strong religious spirit (which is often the result of hardship and suffering) and it is therefore in the field of religion that we must find the best music during the seventeenth century. It was not original in style, but rather a continuance of the music of the native country.

Robert R. Drummond, in his Introduction to "Early German Music in Philadelphia," says that the performance of music by the early German settlers was confined, in the province of music, to hymns. In this department the Germans held an important position. Not only was their church music an essential part of their service, but the number of hymn-writers and the many editions of German hymn books published, testify to the love which these new settlers had for church music."

NOTED HYMN WRITERS

It is necessary to mention only a few of these hymn-writers to recall to mind the extreme productiveness of this style of literature and music. Among the most important hymn-writers were Francis Daniel Pastorius, of Germantown; Johannes Kelpius, of the Wissahickon; Conrad Beissel of Ephrata; and Count Nicholas Ludwig von Zinzendorf, the Moravian.

To Francis Daniel Pastorius has been assigned the honor of being the first German hymn-writer on American soil. He arrived in Philadelphia August 20th, 1683, following which he proceeded to lay out the plans for the settlement of Germantown. He became the natural leader of the little group of Germans who located in that place. He became prominent in the early affairs of the Colony; was Justice of the Peace, county judge, and member of the Pennsylvania Assembly. He was the intimate friend of all the strong and well educated men in the colony, and was the most conspicuous, if not the most important figure in the settlement of the colonies. The speaker has been able to find but the most meagre information concerning Pastorius as a hymn-writer other than that his hymns were up to the standard of most hymns written at that time. From his mass of writings one fugitive bit of song has been preserved, an echo, perhaps, of his student days in Germany. It was written about 1690 and was called "Germantown Love Song."

In point of time, the next hymn-writers were the so-called "Hermits of Wissahickon," from whom issued the strains of hymns reminding one in some instances of love songs rather than praises to God. The most important composer from this group was their leader, Johannes Kelpius, who composed the greater number of their hymns.

Kelpius was perhaps the first practical musician to settle in this country. He arrived here with a small band of followers on the 23rd of June, 1694. After a brief sojourn at Germantown, Kelpius and his followers acquired a tract of 175 acres about ten miles distant and along the banks of the Wissahickon, which tract is now included within the bounds of Fairmount Park, Philadelphia. On this a log house, known as The Tabernacle, was built at the highest point. It is said to have contained a large room for their religious and musical services.

Kelpius' contribution to musical life in Pennsylvania makes him, in this particular, the first outstanding figure of the early eighteenth century. Not only was he the composer of hymns and primitive musical scores, but there is strong probability that the first organ in Pennsylvania, as well as viol, hautboy, trumpets and kettle drums were brought by Kelpius and his followers. In some writing of Kelpius reference is made to an organ. There is also an account stating that Dr. Christopher Witt and others of the Community built an organ at Wissahickon at an early date.

It is thought just to state that in this group of "Hermits" Johannes Kelpius was not the only hymnologist and composer. There were also, Heinrich Bernard Koster, Johann Gottfried Seelig, and the brothers David and Justus Falkner, who were writers of hymns which have survived to the present day.

Kelpius died at an early age of thirty-five years, the last fourteen of which were spent in Pennsylvania. He left behind him a most unique volume of hymns. They were written in German, on the left-hand page, while on the opposite page was an attempt at a metrical translation in English. The musical score, as well as the hymns, afford an insight into his religious fervor. The

music of Kelpius and the "Hermits" may have been primitive and antiquated, as were their instruments; but it was music's beginning in Pennsylvania,—an epoch to which the present owes much.

FAMOUS OLD HYMN BOOK

At approximately this same period of the Seventeenth century which we have been discussing, there emigrated into Pennsylvania from Germany and Switzerland, a sect known as the Mennonites. Like the Society of Friends they generally opposed Church music, instrumental or vocal, as practiced in the public worship of the time. However, this paper would not be complete without a reference to their famous old hymn-book—the *Ausbundt*. This hymnal, which is still in use among some of the conservative Amish of Pennsylvania is without doubt the oldest hymn book in use anywhere in America. The first edition was printed in Germany in 1564, but the nucleus of the present book was a group of songs first sung by prisoners of the Anabaptist faith incarcerated in Bavaria, as early as 1537. This edition became the accepted hymn book of the German and Swiss Mennonites, but was finally discarded by all but the Amish.

Not only have these hymns been handed down from one generation to another, but the tunes as well; for the Amish were loath to accept new melodies for their religious songs as they were to change their style of dress. As might be expected, the melodies have undergone decided transformations as they have been handed down from generation to generation. Being martyr hymns and written by men in prison awaiting death sentence, one would naturally expect them to be permeated with a spirit of deep humiliation and an overwhelming sense of dependence upon the God whom they trusted for deliverance. And so they are.

In addition to these martyr hymns, the book contains a few of a devotional nature, but more of a doctrinal character. Doctrine played a larger part in the religious thinking of that day than perhaps at present. A few of the hymns were sung to original melodies, but nearly all of them were set to the popular religious and secular tunes of the day. Among those of a religious nature was the well known "Ein Feste Burg," which furnishes the melody for a number of hymns. The majority, however, seemed to be sung to the popular secular tunes of that time. It has been suggested that this was due to the desire to avoid detection. Their real religious convictions, however, were expressed by words and not tunes; and it is perfectly natural that new hymns should be set to old tunes. The above explanation, therefore, seems hardly plausible. The most popular air of the time, judging from the number of these hymns that were set to it, would seem to have been the one entitled "By the Waters of Babylon." The next one in demand was perhaps "A Flower in the Meadow." A martyr hymn was sung to the tune "I Stood in the Morning." The Fifty-fourth Psalm was sung to the tune "In the Dawn I Heard the Cock Crow." All of which seems rather incongruous.

The *Ausbundt* went through numerous editions during the seventeenth and eighteenth, nineteenth and twentieth centuries. There have been at least sixteen American editions. The book is still in use among the old order Amish of Mifflin and Lancaster counties, but was discarded by the Mennonites before the close of the eighteenth century.

OLD SCHOOL AT SKIPPACK

While searching the early history of the Mennonites, an instance of particular significance came to the attention of the speaker. Christopher Dock, a Mennonite,

came from Germany to Pennsylvania about 1714. Soon after his arrival he opened a Mennonite school on the Skippack and there taught and instructed the children of that community. As the result of his success in this work he was persuaded to write a treatise upon his method of teaching and conducting his school, for the benefit of others less gifted. The work is of great importance, in that it is, perhaps, the earliest written and published in America, upon the subject of school teaching, and in that it gives a complete picture of the colonial Pennsylvania country school. In this treatise he records that among other subjects, music was taught. His Note-Board, used in teaching the children music, was a narrow black-board upon each side of which the lines of three music staves were cut. In speaking of this, he says: "But the freedom has been given to me, in singing, to sing hymns and psalms. So I have then sung with them both hymns and psalms." This is the earliest record which has come to the attention of the speaker, of music having been taught in the schools of Pennsylvania.

MUSIC AT EPHRATA

The next point of interest in the development of the subject is the contribution of the Cloister settlement at Ephrata, founded under the leadership of John Conrad Beissel about 1725. Beissel is perhaps the most picturesque figure in the history of Pennsylvania German music in the eighteenth century. He not only evolved a new system of music, but is credited by some historians as being the first composer of music in America. In this latter contention there is considerable room for argument.

Beissel's companions at Ephrata were voluntary exiles seeking to enjoy greater mental and moral independence. Music was particularly fostered, and to some extent re-

fined. Many specimens of their music, in manuscript, have been preserved in the beautiful and artistic penmanship of the Kloster writing-room. While many of the compositions were written for two parts, most of them seem to have been written for four parts. There were also quite a number written for five, six and seven parts. The rendition of the music was as unusual as the music itself, and was sung in a falsetto voice with nearly closed lips. The result was a "soft measured cadence of sweet harmony." The true style of Ephrata vocal music virtually died out with the community.

The chief peculiarity of the Ephrata music was the fact that the music, although written in measure, was free, and that the accent of words rather than the accent of the measures governed the meter. The correct rhythmical value of the notes, as understood in modern music, was not thought of; the first and other notes were frequently lengthened, as were the emphasized words in the course of the hymns. Consequently, we find, indiscriminately, three, four, five, six, and even seven notes in a measure, which in modern music would probably have but four.

Choirs and singing schools were early started at Ephrata under the direction of Beissel, who, according to one authority, was himself a good singer as well as an excellent performer on the violin and other musical instruments. Assuming the role of choirmaster, he regularly conducted singing school on certain evenings in the Sister house. The sessions lasted four hours, from eight o'clock to midnight. To inculcate the necessity of purity of heart he required the members of the choir to appear in snow-white garments, a rule to which he strictly adhered himself. Another rule which he laid down in the development of his choir system, was the placing of the different voices on a distinctive diet, which was thought

to affect the vocal chords and help in developing a particular range of the voice. Thus the diet for bass singers was entirely different from that for the tenors, while the second bass and baritone varied as greatly in their special diet as did soprano and alto. Just what these specialized diets were seems not to be of record.

The music for the choirs, largely of Beissel's composition, was written on sheets by the sisters of Saron, in a room of that house devoted to that purpose. More than four hundred hymns of his composition were thus copied into the great Ephrata hymn-book. It is said that the Cloister music numbered at one time over one thousand original compositions, some of which were arranged in two parts,—first and second, for social praise of two together; the same arranged in four parts, and again the same in five parts, which latter was the arrangement for public worship.

Not only was Beissel a rather prolific composer of music, but he also wrote the first Treatise on Harmony, in America. In this dissertation he sets forth the fundamental rules of the Ephrata choral music. It will be evident to any musician who reads it, or examines any of Beissel's compositions, that beyond the most rudimentary knowledge of the common chord and its inversions, he had little understanding of the laws of harmony and none whatever of meter and rhythm. The work done by him and his associates is therefore correspondingly crude and inaccurate, yet it is of the greatest importance to the student of Pennsylvania German history, as well as such as take an interest in the development of native music and its literature.

Shortly after the large printing press was installed at the Cloister, the membership as well as the number of hymns having greatly increased, it was proposed to issue from it a distinctive hymn-book for use of the solitary

and secular organizations, to replace those printed by Franklin and Sauer. All hymns were to be the product of the Cloister inmates, set to music of their own composition. The proposal resulted in the printing, at Ephrata in 1747, of a small quarto volume of four hundred and ninety-five pages with seven pages index, under the title: "The Song of the Solitary and Deserted Turtle-Dove, namely, the Christian Church." This, so far as known, was the first hymn-book printed at Ephrata. Sixteen brothers and twenty-three sisters contributed ninety-six hymns. The remaining were by Conrad Beissel, and whose Dissertation on Harmony was printed as a prologue in the Turtle-Taube.

MORGAN EDWARDS' TRIBUTE

Morgan Edwards, writing in 1770, said of the Cloister people and their music: "A smiling innocence and meekness grace their countenances, and a softness of tone and accent adorn their conversation, and make their deportment gentle and obliging. Their singing is charming; partly owing to the pleasantness of their voices, the varieties of parts they carry on together, and the devout manner of performance." Of Beissel he gives the following from one who knew him: "He was very strict in his morals, and practiced self-denial to an uncommon degree. Enthusiastic and whimsical he certainly was, but an apparent devoutness and sincerity ran through all his oddities. He was not an adept in any of the liberal arts and sciences, except music, in which he excelled. He composed and set to music in three, four, six and eight parts a folio volume of hymns and another of anthems. He published a dissertation on "The Fall of Man," in the mysterious strain; also a volume of letters. He left behind him several books in manuscript, curiously written and embellished."

Conrad Beissel died on July 6th, 1763, at the age of seventy-seven years and four months. He left a heritage of music entirely unlike the ancient church music. It had none of the rhythm and swing of either the religious or the secular folk-song of the Reformation. With the decline of the monastic feature of the Cloister, its music gradually fell in disuse and has finally become a lost art. Thus this Pennsylvania German product is perhaps the earliest music system evolved during the eighteenth century.

SCHWENKFELDER MUSIC

The Schwenkfelders, who emigrated to Pennsylvania in 1734 and settled among the branches of the Skippack and the Perkiomen, made a worthy contribution to Pennsylvania German music, chiefly through their hymns and their innate love of singing them on all occasions. The first minister of the Schwenkfelders in America, Rev. George Weiss, brought with him, in 1734, a collection of 1559 hymns which he and his father, Casper Weiss, had compiled, and which for thirty years, following their settling in Pennsylvania, served as the hymnary of the sect, furnishing the hymns sung at their gatherings for religious worship, at the meeting of their youth for "Kinderlehr," and at the annual observance of their Memorial Day on September 24th, commemorating their landing at Philadelphia, 1734.

During the three decades which this collection of hymns was in use, it was recompiled, transcribed, and supplemented from time to time by Rev. Balthaser Hoffmann, his son, Rev. Christopher Hoffmann, Hans Christopher Hubner, and others. A great need and urge was felt for having the collection printed. Rev. Christopher Schultz was commissioned to edit it, and at the close of the year 1762 it left the press of Christopher Sauer. This first hymn-book of the Schwenkfelders, printed in

America, was a much needed and much appreciated book. In 1813, Conrad Zenthe, of Philadelphia, printed a second and much abridged edition of the Sauer hymnal. A third and further abridged edition, but in handier form, was printed in 1869, and is the present German Hymnal of the sect.

THE MORAVIANS

The settling of a Moravian colony along the banks of the Lehigh River in March, 1741, at what is now the site of Bethlehem, was perhaps of the foremost significance in so far as the Pennsylvania German in Music is concerned. Nicholas Ludwig, Count of Zinzendorf, who had been the great benefactor of the Moravians in Europe, came over and visited the little colony in December of that year. On Christmas Eve, gathered together in the Community House, Count Zinzendorf led the group in the singing of a German Epiphany hymn, which combined Christmas thoughts suitable to the character given to the observance of Epiphany among the Brethren. That vigil service and that hymn suggested the name of Bethlehem, the ancient town of David, for the settlement.

Thus there was initiated one of the greatest musical heritages of all times—a heritage that has become a veritable institution known and recognized throughout the civilized world. To quote Rufas A. Grider, in his *Historical Sketches of Music in Bethlehem*, written in 1854: "Bethlehem was, perhaps, the most musical of all the Moravian Congregations in America, in proportion to its inhabitants. There was no place in the United States that could compare to it. Music was one of the institutions which gave character to the town, afforded intellectual amusement and pleasure, both to the performers and hearers; the children imbibed the spirit, and the influence of it could be distinctly seen in the inhabitants."

“The Brethren’s House was the great nursery where the males received their education, and although kept very strict in many things, in music full scope was given, and was indulged in by both old and young. If ever democratic principles were practiced, it was in the Moravian towns. All were alike. Respect was paid to the office and not to the man. The Bishops of the Moravians were nearly all good musicians, and many of the ministers took part therein, frequently playing the first violin in the orchestra. The musical performances were either in church or concert music, but one was distinct from the other.”

In his later and more extensive work, *Music in Bethlehem*, written in 1870, Mr. Grider says: “It is not known when music in an organized manner was first performed here. It is recorded that instruments were used by the Moravians in Bethlehem in their religious services in 1743. Benjamin Franklin, in a letter to his wife in 1756, says that he heard very fine music in the church; that ‘flutes, oboes, French horns and trumpets accompanied the organ.’ Hence, we may infer that music formed, previous to his visits, an essential part of divine worship and social entertainment, and was cultivated to a great extent by a well organized body of musicians.

OUTSTANDING ACHIEVEMENTS

“The first organ was obtained when the chapel was built in 1751. The first orchestra performers, whose names are known to us, existed in 1780,—the instrumentation of which was, two 1st violins, two 2nd violins, one viola, two cellos, two French horns, two flutes, two trumpets, and two oboes. In 1795 a string quartette performed Joseph Haydn’s Quartettes, then quite new. Haydn’s greatest work, the *Creation*, was obtained in 1810 and partially performed in 1811. It is believed that

was prior to its performance in any other part of the United States. An orchestra of 15 pieces accompanied the performance.

"The source from which the young people received their musical knowledge were the Boarding School for Females, the Sisters' House and the Single Brethren's House. Instruction was generally imparted free of charge. Talent was sought for, and when found, was developed. Persons who practiced music were looked upon as servants of the church; everyone was expected to assist in performances, whenever called upon to do so by the director of church music. Whit-Monday has ever been held a holiday in this community. It became the anniversary day of the 'Philharmonic Society.'

"Trombones are used on festal occasions, to announce the festival, from the church steeple, the time being about 7.30 A. M. Again at the opening of the service at the Love Feast. at 2.00 P. M., and at night, if open air meetings are held, as upon the occasion of the children's festival. The tunes are varied to suit the occasions. Four different sizes of trombones are used, known as the Soprano, Alto, Tenor and Bass. The two smaller have trumpet tones. The trombones, we believe, are not used in the religious services of any other denomination of Christians in the United States."

It might well be included right here that inestimable credit for the early music of the Moravians is due to Count Zinzendorf, who stamped his own ardent and peculiar personality by his hymn writing, his singing meetings and his hymn books. Bishop Spangenberg says, "The Count had a particular gift of singing hymns extemporaneously, without previous reflection or composition. They burst from his heart in such easy, lively and perspicuous language, as well as in such correct and scriptural form, that people began to copy them down."

OTHER GREAT HYMNOLOGISTS

In Julian's Dictionary of Hymnology we find brief accounts of the life and writing of several German American hymnologists which the Moravians may claim. Among others occur the names of such men as Zinzendorf, Spangenberg, and Heyl, very prominent personages in the history of the Moravian Church. Also the names of Anna Nitschmann, later the second wife of Zinzendorf. By far the most interesting name is, of course, Zinzendorf. Judging from the wonderful activity of Zinzendorf's muse—he being the author of over two thousand hymns—we might expect his pen to be as active across the water as at home. Such was actually the case, and though the hymns written in Pennsylvania may not transcend the average ability of the poet and perhaps hardly pass for hymnology at all, yet they are in a certain sense very important and very suggestive, for, as must be emphasized again, they speak a history. There is an atmosphere of adventure, of romanticism enshrouding these productions which renders them very attractive despite their stylistic nonchalance.

William C. Reichel, in his Memorials of the Moravian Church, supplies this situation: "While thus in daily danger of his life on the Shawnee Flats of the Wyoming Valley, Zinzendorf was engaged in the preparation of supplements XI and XII to the collection of hymns at that time in use among the Brethren. We picture to ourselves the Count in a wilderness at midnight with but one or two of his brethren and Conrad Weiser, the faithful guide, attending them, liable at any moment to be attacked by hostile Indians, and in this most unenviable situation, writing a long hymn of eighteen stanzas."

Louis C. Elson, in his History of American Music, notes that before the conservatories began, before even the Boston Musical Academy and the Philadelphia Musi-

cal Fund Society were dreamed of, there was a thorough education in music dispensed at the Moravian and other religious settlements in Pennsylvania. In Bethlehem and at Ephrata in the eighteenth century there was constant study, and Philadelphia was at times glad to borrow musicians from the Moravians for its early festivals. The Moravians had the first regular music schools in the country. Even the little Moravian town of Bethlehem has added to musical history in America by being the first to perform the great B-minor Mass of Bach in this country.

TRIBUTE TO DR. WOLLE

This first performance in America was the result of the vision, musicianship, and high inspirational qualities of leadership of Dr. J. Fred Wolle, and was presented to the public on March 27, 1900, in the Moravian Church of Bethlehem. The "Kyrie" and the "Gloria" were sung at 4 P. M., and the "Credo," the "Sanctus," the "Benedictus," and the "Agnus Dei" at 8 P. M. Each service was announced by the Trombone Choir from the belfry of the church. There were eighty singers in the chorus, five soloists, and thirty players in the amateur orchestra. Although there were a number of prominent music-lovers of New York and Philadelphia in the audience, no important critics were present. An unbiased opinion as to the merit of the rendition was that of F. H. Comstock, Treasurer of the Oratorio Society of New York, who declared: "The Choir was letter perfect and Dr. Wolle has done wonderfully well." On April 2 of that year, Dr. Wolle and his chorus formally organized the Bach Choir.

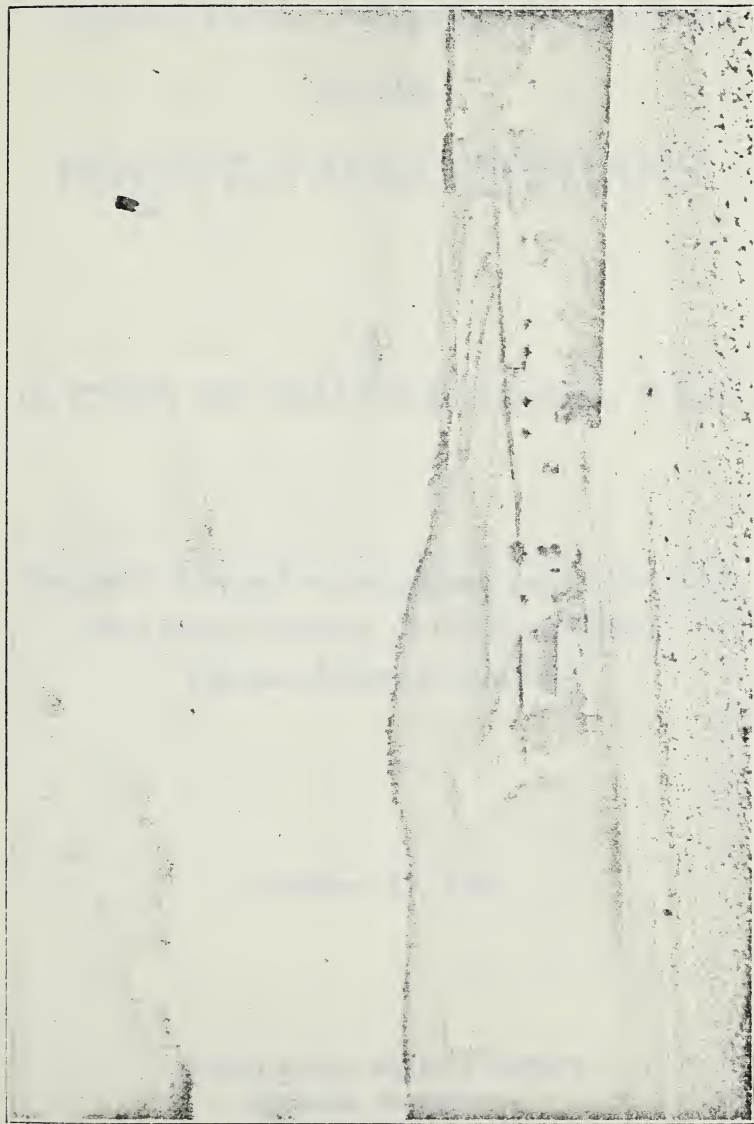
By the time of the 1901 Festival, the American music public had heard a good deal about the Bethlehem Choir, its initial success and its proposed larger undertaking in a three-day Festival. This time all of the leading music

critics of the East were present and the account which they wrote of the second Bach Festival was one of sheer amazement. Successive Festivals occurred and with increasing public interest and favor, until the sixth one had been given in June, 1905. Following this Festival, Dr. Wolle was called to California to become head of the Department of Music at the University of California, where he remained for six years. It is quite significant to note that during Dr. Wolle's sojourn in the West, there were no Bach Festivals in Bethlehem. Dr. Wolle was induced to return to Bethlehem, and in the spring of 1912 the Festival was resumed and has continued regularly ever since.

The Festival is now the Mecca of music lovers from all over the world. It is a living example of what an actual force in a community music can be, when it dwells there. It is a further example of the heritage of music-loving forefathers. And it is still a further example of the great power and possibilities of leadership, as has been exemplified by the high qualities in Dr. Wolle.

FIRST DIRECTOR OF MUSIC IN PENNA. SCHOOLS

In conclusion, the speaker takes a great of pleasure and pride in citing this final example of the Pennsylvania German in Music. Dr. Nathan C. Schaeffer, a beloved former State Superintendent of Public Instruction, made his contribution to music, when in his wisdom he recognized the need and opportunity for music education in the public schools of the Commonwealth, and accordingly created the office and appointed the first State Director of Music, not only of this State, but of any State in the United States. His appointee was Paul E. Beck, a Pennsylvania German from Lititz. Coincidentally, the present incumbent is of direct Pennsylvania German descent.



COLONIAL ARCHITECTURE
OF THE
PENNSYLVANIA GERMANS

BY

G. EDWIN BRUMBAUGH, B. S. in Arch., A. I. A.

Originally delivered as an address before the forty-
first annual meeting of the Pennsylvania
German Society at Reading.

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FOREWORD

The text and illustrations which follow were originally presented, in much abbreviated form, as an address before the Pennsylvania German Society, at their forty-first annual meeting in Reading, October 23, 1931. While the subject is treated here in much greater detail, there are so many contributory influences, and individual factors affecting early construction among the Germanic pioneers, that only the most out-standing points can be touched upon.

However, as the writer has tried to bring out, the really important essential to an understanding of this architecture is a glimpse, however slight, of the spirit back of the buildings. In this way only can their significance and historical importance be appreciated. Technical discussions and arguments can never be terminated, but the rare individual who has learned to sense the dominant character of a building cares little about such arguments. He knows that the language of art is unfailingly true, while the conclusions of savants are often incomplete. May these few pages help the explorer to learn for himself this fascinating and universal language!

G. EDWIN BRUMBAUGH.

May 1, 1933.

PENNSYLVANIA GERMAN COLONIAL ARCHITECTURE

ANY discussion of Pennsylvania German architecture should be prefaced by the remark that very little appears to be known about it. Although many splendid books and other publications have appeared on the general subject of Pennsylvania's early architecture, or covering various specialized features and obvious classifications, the great majority of these works have approached the subject wholly from the pictorial side, and give no hint of the wonderful story back of the stones and timbers. A few writers have outlined the remarkably varied influences which moulded architecture in the colony, but their research goes back no farther than the arrival of the settlers, and they assume that the only style influence worth mentioning was the current "Georgian"¹ vogue brought in by the English.

When it is remembered that Germans began pouring into Pennsylvania almost as soon as the English, that they continued to come in great numbers up to the Revolution, spreading out upon farm lands until they occupied by far the largest portion of eastern Pennsylvania,² that they lived to themselves, and cherished their own traditions;³ it is inconceivable that these people should have left no distinguishing architectural record. They could not have adopted at once the English fashions which greeted them in their brief passage through Philadelphia and Germantown, nor could all their outlying buildings

1. Georgian architecture, so named in honor of the English kings of the House of Hanover, is really the English version of the Italian Renaissance. By the accession of George I. in 1714, the new vogue was well established in England; and it was the prevailing popular style when Pennsylvania was settled.

2. Dr. Emil Meynen, of the University of Cologne, Germany, has recently completed three years of research in America under a fellowship of the Rockefeller Foundation. His findings indicate, authoritatively, the extent of the German colonization in Pennsylvania.

3. Land at Bethlehem was sold to none but Moravians until 1844. Even today, a farm in the fertile Morgantown district, near Reading, is difficult of acquisition to any but an Amishman.

have been reared by English mechanics. They were skilled artisans themselves, and we shall see that they did not lack traditions of their own to express.

Architecture has always been the great story-teller of history, because it has never failed to reflect and express all that is really worth telling about a people. To study architecture by merely measuring the walls and recording the externals, is to miss all of the romance, and most of the charm that surrounds it like a halo. The Pennsylvania Germans have written their story in their architecture, and it is none too soon to begin transcribing it, for some of the early chapters are already dim and badly mutilated. Moreover, the buildings which illustrate these early chapters in America are in many ways the most interesting and important of all; because they are the expression of a people who still cherished fresh memories of the homeland, and consequently they exhibit less of the modifying influences evident in later work.

It is interesting to note that the brief mention accorded Pennsylvania German work by architectural writers has been confined to a few well known buildings. The list includes the Moravian Seminary at Bethlehem, the Ephrata Cloisters, the recently "discovered" Mueller house, late of Illig's Mill, now divided between that location and the Pennsylvania Museum of Art in Philadelphia, the Christian Herr house at Lancaster, Fort Zeller near Womelsdorf, the Lutheran church at Trappe, and a few others. These buildings are regarded as exotic structures, which had little effect on the architecture of even the Pennsylvania German population. No one seems to have discovered that they are merely outstanding examples of a style or building vernacular completely natural to these people; and that a great many humbler, but equally significant, examples are still avail-

able for study, which have been completely overlooked.

We must not forget that architecture always and inevitably records the background and the contemporary influences affecting its builders. In later years, when the German pioneers began to catch the spirit of the new world, their architecture revealed the change. It began to bear the impress of English ideas, brought to bear through many channels; but in turn, the buildings of neighboring English settlers show unmistakably the influence of the Pennsylvania German vernacular. The "melting pot" was at work.

It is equally true that many buildings of early German ownership, which have been classified by superficial study as English or Georgian in style, had little of that direct influence in their design. At the time of Pennsylvania's settlement, England and Germany were in constant touch through the commerce which passed between the Thames and the Rhine. Moreover, the same sweep of the Renaissance which was still developing the Georgian style in England was producing its national counterpart in Germany, especially in the Rhine basin, where the ideas of the two countries were naturally mingling. Incidentally, this contact renders entirely natural, William Penn's journey up the Rhine to invite the religiously unhappy and the commercially ambitious to his wonderful new land of opportunity on the Delaware. A significant fact, overlooked by chroniclers of Pennsylvania architecture, is the presence of this 17th and 18th century Renaissance work in Germany, with its strong resemblance to the contemporary Georgian style of England. Those who doubt its influence upon the so-called Georgian work in Pennsylvania would do well to compare the farm houses to be found everywhere in Berks and Lebanon Counties, built of limestone with corner quoining of dressed red sandstone, with Renais-

sance houses of the same period in south Germany, displaying this peculiar and striking combination of materials.

Broadly speaking, colonial architecture in America is an outgrowth of the great Renaissance movement which had its beginning in Italy. To what extent it reached Pennsylvania through English channels, and to what extent through German, is controversial and of slight importance; but it is belated justice to admit that the German influence has been underrated. We intend to interest ourselves primarily with the early and more characteristic Pennsylvania German buildings, concerning which no disputes of this nature are likely to arise. That the wide prevalence of this significant early work should have remained undiscovered is readily understandable. Except for the prominent examples cited, the structures are humble, many of them mutilated beyond casual recognition, and not very easy to find. The thinning ranks of pioneer buildings are off the travelled highways and widely separated.

The Germans in Pennsylvania did not build many pretentious structures until relatively late, when their identity and traditions had both absorbed some outside influences. In the first place, they were farmers, and upon their arrival, moved quickly into the outlying districts, where they found plenty of occupation with the soil and the forests. They had no proprietary interest in the Colony, so most of the public buildings were erected by the English, and finally, their religious ideas prevented display. But most important of all, these simple German peasants had a background of their own, which found expression in plain, almost austere, architecture, of great solidity and primitive detail.

If you would like to see these buildings for yourself, in their original settings, and are willing to search with

great patience and broad sympathy, you will find yourself embarked upon a fascinating adventure. The route of discovery lies over primitive dirt roads, through sunny valleys and into the cool of fresh young woodlands. No more beautiful country awaits any explorer than the patterned hills of German Pennsylvania. Amazing panoramas reward every upward climb, and always the picture is changing. In spring, the delicate tints of the orchards and the glow of madder in the woods; summer, dreaming in the haze, with the sudden majesty of storm clouds; harvest, all gold and red, with stolid rows of corn shocks; and white winter, with the shutters of the sturdy houses closed against the cold, and thin blue smoke drifting from the chimneys—it will be a pleasant search! In these settings we shall find what remains of the first Germanic construction in Pennsylvania; decaying log houses, simple, steep-roofed stone cabins, great austere farm houses, many storied mills, and magnificent barns which fairly breathe the spirit of the middle ages.

You cannot see it in one trip, nor in a dozen. Even if the distances were not so great, and the travel so slow, it remains true that no one ever sees anything at one glance. You must learn to love the hills and to find peace in their satisfying company. You will never know the quiet farms until you have exchanged philosophy with their unhurried owners in the long twilight of summer evenings, and grown to like the journey homeward in the dusk, guided by the yellow glow of kitchen windows, scattered like friendly beacons in the valleys. Then, after many trips, you will begin to discover the architecture, and the story.

At first it may be simply an impression, gradually gaining in power, of the great sturdiness of the buildings. Somehow, their austere plainness begins to be a natural part of the landscape; you find yourself expecting it.

Here and there you discover venerable patches of red tiled roofs, quaint date-stones lettered in German script and adorned with broad, pointed hearts and primitive tulips. The great red and white barns with their barbaric painted decorations no longer seem exotic, and the grim arches under the massive "overhang" are as natural as the plain framed doorways of the houses. You are beginning to see into the distant background of their builders, a background centuries old before the first German peasant started on the great adventure to Pennsylvania.

EUROPEAN BEGINNINGS

We have said that architecture unconsciously records history, and thus each is helpful to a complete understanding of the other. Therefore we are going to examine them together in our long backward glance to discover the roots of Germanic style. We shall have to start with the proud city on the Tiber, in the days of her greatest glory; for Rome, in the first century, claimed effective sovereignty over the known world. Her upward path had not been easy, nor by any means continuous. Strong and able statesmanship and cruel conquest had both contributed to her rise, and while the one buttressed the national character, the other left many wounds along the way. Later, Rome paid a fearful price for these wounds of conquest. But what of her architecture? Perfectly, it recorded her circumstances, and expressed the thought of her people. Even today, surrounded by little else to recall the ancient city, the Pantheon is stately, impressive, with the stern dignity of conscious power; a fitting reminder of a mighty past. The Colosseum, ruined and vandalized, still overpowers, as Rome herself once did. It is not hard to picture returning legions, bronzed by the sun of long campaigns, passing under the

massive span of the Arch of Titus; chariots rumbling, helmets flashing, the streets thronged with an excited populace. Its grim shadow fell upon sullen ranks of chained barbarians, on their way to-slavery or the Roman amphitheatre. They were gazing for the first time upon the splendor of Rome and upon her proud architecture, symbol of mighty power. Those who lived to see their own forests again did not forget the lessons nor the impressions.

In the far-flung northern provinces, from Spain to Asia, roamed fierce, barbarous tribes, lovers of freedom, strong, and virile. Though accustomed to warfare among themselves, and even to the loss of their lands, they found the Roman yoke a new experience. Never really subdued, they became Rome's greatest menace. She learned to dread their fierce incursions; and, as luxury and pride sapped her strength, their onslaughts became more bold and terrible.

Most of the momentous happenings in history have occurred slowly, if we regard all contributory causes and events as part of the final catastrophe; and the fall of Rome was no exception. Through centuries, the northern tribes, like unruly pupils, were learning at the feet of their conqueror. With increasing cunning, in both warfare and intrigue, the tottering state was being undermined; and finally, near the close of the fifth century, Rome was left a ghastly shadow by the retiring invaders, sacked and ruined at last beyond repair; and a new page of history unfolded. No one can say whether Alaric, fierce King of the Visigoths; Attila, dreaded "Scourge of God," riding at the head of the terrible Huns; or Genseric, sailing from Carthage with his ruthless Vandals struck the blow that sealed Rome's destiny. There were also the Goths, Heruli, Jutes and Saxons, the Franks and Allemani, and many other tribes, each

taking in turn effective toll from the common enemy; and there were also the destructive forces boring from within. Rome fell spiritually before she fell materially, and with the decay of public virtue she ceased to build important works.

Few persons care particularly, to memorize dates; they are part of the dry dust of history. But it is easy and interesting to remember that something important in the artistic history of the world has happened every five hundred years; and the dates will be accurate enough for all practical purposes. Beginning with the dawn of the Christian era, and the height of Roman power, we have seen how five hundred years later, her final downfall ushered in a new order. The next five hundred years to 1000 A. D. have been called the Dark Ages, then followed, for five centuries, the Middle Ages until the dawn of the Renaissance in 1500. We are still living in the influence of the Renaissance, unless you subscribe to the views of functionalists, modernists, technocrats, et al., who believe, noisily, that a new day is upon us. Let us try to remember these broad divisions as we continue to trace the Germanic background.

The barbarians who pushed to its fall the decaying Roman state, were north-central Europeans, in the main; ancestors of the people who were later to build the powerful German Empire of the Middle Ages. They had learned much in their contact with Rome, and they contributed their own fresh strength and inborn love of liberty to the new civilization which was slowly to shape in the north. It is typical of the world's small understanding that these fresh years of development should have been styled "Dark Ages." A great, diversified people was emerging from barbarity to an organized state. To be sure, little remains of their architecture, but this is natural, because, for long years it must have been as

experimental and temporary as their institutions. These were also the years in which the conflict between church and state was forming; an ambitious Christian hierarchy at Rome challenging, and often controlling through superstitious fear, the growing power of the German Kings. We shall pass over this tremendously interesting period quickly, although it is filled with romantic legends and stirring tales.

THE MIDDLE AGES

The Middle Ages concern us chiefly in this account, for they were Germany's golden period. Fully developed as a nation, after her own peculiar pattern, her Kings had spread their sway far beyond the old Roman provinces. The chained barbarians, marching as spoils of war through the Imperial City ten centuries before, could scarce have dreamed that their descendants would one day claim an empire and a civilization with its roots in the ashes of Rome. Yet Germany, even before the Middle Ages, had spread her empire from Spain to the eastern shores of the Adriatic, and all through that troublous period of shifting power, she was building a virile architecture expressive of herself. Old ideas of caste were overthrown, the new order was a highly organized feudal state. From King and Nobles down to the lowliest serf, each man had his own peculiar rights and responsibilities. Though bound to render service to his superior, everyone in turn was free within his little sphere. The incentive and opportunity for individual expression was everywhere. Naturally, internal warfare and its outgrowth, chivalry, found plenty of soil in which to grow. Between the jealousies of nobles and the sheer lust for power, life was never without its threat of violence. This was the civilization which found ex-

pression in the stern medieval architecture of central Europe.

Try to describe one of these old castles, and you will find that you are painting a picture of life in the Middle Ages; such is the fidelity of architecture's record. Each building rambles along in its own individual pattern, not quite like any other in plan or appearance; picturesque, romantic, undisciplined. The common thread that binds them all is their stern, military aspect, just as military organization and allegiance was the one supreme bond of feudal life. Minor architecture displayed the same grim austerity which we have come to associate with the very word "medieval." It is important for us to remember that Germany was the great power of the Middle Ages, and that her civilization was an outgrowth of hostility to Rome. It will help us to understand why the Renaissance made less impression in Germany than it did in England, even though the latter was more remote from the Italian source. Germany was not ready to lay aside the glory of the Middle Ages, and join in the aggrandizement of Roman memories.

THE RENAISSANCE

Perhaps no single peaceful influence in the world's history has been more far-reaching and more rapid in its spread than the Italian Renaissance. It symbolized the recovery of Latin civilization from the long night which descended upon Italy when the barbarians left her, burned and desolate, to take up the task of their own development. Gradually, through the centuries, disorganization and banditry in the ruined south had given way to a measure of order and government. In line with the ideas finding expression in the north, strong feudal cities arose, ruled by great nobles, and at last the heirs of Rome's precious tradition were building again. In-

evitably, the time arrived when half-forgotten tales and dim legends of former splendor stirred little groups of students and artists to an inquiring appreciation of the neglected ruins of antiquity. As if in reparation for her part in the old destruction, Germany was destined to give to the world at this particular time the invention of printing. It became at once a potent agency to encourage and disseminate the growing interest in Roman traditions, for simultaneously, the secret of paper making was brought from China, and printing shops in Italy began to turn out books, which made the new culture available to those without the means or the opportunity to learn from the old manuscripts. The stage was set at last for the great sweep of interest in the classics, which was to spread like magic into every corner of the European world.

Countless contributing circumstances united to make possible such an event. The capture of Constantinople by the Turks, in 1453, drove many scholars from the Eastern Empire, offshoot and descendant of Rome, back to the mother soil; and they returned to her bosom many cherished works of the ancient authors. The monasteries of Italy were promptly searched for forgotten literary treasures, and everywhere fragments of the old culture were discovered, studied, revived. Scarcely less significant was the part played by the Christian church. From the day in the Fourth Century when the Roman Emperor Constantine legalized the new religion, there had flocked to its banner for political reasons, not only the old paganism, but all who sought to follow the Emperor's lead. Although but few years of grandeur remained to Rome, the church thrived under new-found wealth and power. The clergy were able to escape somewhat the fury of the barbaric invasion, for superstition checked the destroyer's hand, and gave to the

hierarchy a new power and a new hope. The Bishop of Rome set up extravagant claims to temporal power and supported them alike with arms and the ready threat of eternal damnation. We have remarked how this ambition clashed with the plans of the German Kings in the formative years of the Dark Ages. It should also be said that the Church had previously undertaken, with marked success, the stupendous task of Christianizing the old provinces. This achievement is an everlasting monument to the spirituality of those missionary orders, which preserved and preached the ideals of the Christ at a time when the church at Rome was growing steadily more corrupt and material. If we were not confining our story to those influences which bear directly upon Pennsylvania German culture, we might show how this missionary activity left its record in that wonderful new creation which we call Gothic architecture,—rare, gracious mingling of pure aspiration and mystic northern lore. But Gothic is no part of our story.

Germany clung essentially to the task committed to her, the steady march of her own peculiar medievalism. Her Kings and her people were Christianized, but always they resisted the Pope's claims and the aggressions of the church. This strange conflict, in which each revolt of the king was followed by a penitent appeal for the Pope's blessing, was the outstanding contest of the Middle Ages; and both sides seemed to thrive under its sway. Thus a highly organized, rich, and powerful clergy greeted the Renaissance. Its members became patrons at once of the new art, and their wealth encouraged and supported the expansion of the style; while providing a connected channel, in touch with every possible source of patronage, through which the stream could run. So ready was the world for this cultural contribution that Kings and Bishops in far off France, Eng-

land and Spain no less than the Pope himself, the lesser luminaries of the Church, and the dukes and princes of Italian cities, one and all sought the services of artists versed in the new style. Gothic was checked in France, quickly superseded in England, and Spain adopted and modified the reborn classic to suit her romantic spirit.

Just as Gothic architecture had no reason for existence in Italy, it has no vital place in Germany's story. The spirit which organized the Ghibellines⁴ to resist papal aggression blocked its full flowering, and tinged with medieval color every attempt to establish it. In the same way, the Renaissance is not the language of Germany. True, its influence upon her was tremendous, but it did not submerge her dominant medievalism. Architecture, when properly understood, is so completely a thing of the spirit, that a building can be medieval when all its component forms are Renaissance. This subtle difference in the handling of a common style, dictated by the fundamental fibre of nations, is the difference between the Georgian of England and the Renaissance of Germany. When you have reached that state of sympathy and comprehension in which you can sense the dominant note in a complex architectural composition, you are beginning to learn the language of art. When you record its message beside the facts of history, you will see how well the two have coincided through the ages.

THE AMERICAN ADVENTURE

Sometimes these great events of history seem very remote and disconnected from our present day. We think of the Renaissance as a marvelous intellectual dawn far back in the dim and shadowy past. But the world of

4. The Ghibellines were supporters of the German emperor in Italy (11th to 14th centuries); hence members of the imperial and aristocratic party, which was constantly opposed by the Guelf, or papal and popular party of medieval Italy.

recorded history is young. Almost at the moment that Dante, Cimabue, and the brothers Pisano, and Filippo Brunelleschi⁵ were leading Italy into the dawn, the dauntless Santa Maria was breasting the broad Atlantic on the voyage which drew back the curtain of ignorance upon a vast new world. In a few short years, the stream of colonists to America began; and in the year 1683, one year after the founding of Philadelphia, thirteen families left Crefeld for the new settlement. Francis Daniel Pastorius, agent of the Frankfort Company, through whom they had purchased their land, preceded the little group by a few weeks. In his cave on the bank of the Delaware, the plots of Germantown were divided among them by lot. By 1698 Johannes Keim, forerunner of his people, emerged from the forests to claim a home in the beautiful Oley Valley, fifty-odd miles north and west of Penn's new town on the Delaware. In 1719 Christian Herr was building his steep roofed cabin on the edge of Lancaster, and thereafter the tide of immigration quickly swept across Pennsylvania to the Susquehanna and beyond.

Back in Europe, the picturesque Rhineland was stirred with a new activity. Once again, it was witnessing momentous events, as it had so often witnessed them before. Stretching like a broad pathway from Switzerland to the storm-tossed route, over which adventurers were setting out for America, it was gathering throughout its length a steady cosmopolitan throng of many Germanic strains and numerous shades of belief, and leading them on toward Pennsylvania. Germany was contribut-

5. Dante is usually regarded as the link between the Middle Ages and the Renaissance. His work, of course, is in the field of literature, where he cast aside Latin for the prevailing Tuscan dialect. Cimabue was the first great Renaissance painter, discarding the stiff Byzantine art for more natural representation. In sculpture, Nicola and Andrea Pisano blazed the way for the long line of masters who wrote the story of the Renaissance in marble; while Filippo Brunelleschi, great student and architect, has been appropriately called the father of the Renaissance. His study of the Roman remains, and his application of their spirit, roused the artists about him to the richness of their heritage.

ing her most typical sons to the Holy Experiment, for more than any other section of central Europe, the Rhineland had enacted, in its storied past, the entire drama of German development. In the days of Roman power, the northern Rhine country, ancient home of the Franks, was part of the province of Gaul; and here, for ten long years, the Governor, Syagrius, had maintained the last shadow of authority, after the Imperial City lay in ruins. At last, he, too, had surrendered, to a son of the Rhineland,—Clovis, King of the Franks. Had Clovis waited but fourteen years more, this final blow would have fallen exactly at 500 A. D., so closely do our broad divisions follow the dates of history. Three hundred years later, in the Dark Ages, another Frankish King, Charlemagne,⁶ had extended the German dominions, until, for a time, they bid fair to rival the sway of ancient Rome. Indeed, he was crowned Roman emperor by the Pope, Leo III; but it took more than a papal coronation to change the course of history and revive the old order. All through the remaining years of the Dark Ages and into medieval times, the Rhineland had stood as a dividing line, barring the eastern spread of the Gothic taste, which was unfolding so eagerly in France. In this same valley, German medievalism left its richest remains, to blend with other styles in the manner peculiar to border lands. It was there that Martin Luther, a German monk, with clear convictions and inspiring courage, revolted and kindled the Reformation. There, too, many of the French Huguenots found refuge from the reign of terror engineered by the crafty Richelieu.⁷ Accustomed to broader contacts than generally prevailed,

6. Charlemagne may properly be claimed by both the French and German peoples as their ancient king. For our purposes, it is sufficient to know that he was a Frank, and hence a descendant of Germanic barbarians.

7. Cardinal Richelieu, whose powerful influence at the French court induced Louis XIV to revoke the Edict of Nantes, thus renewing Huguenot persecution.

in a world with scant communication, the Rhineland was ready to blaze with the new protestantism. From its upper reaches in the Palatinate and from the near Swiss border came numerous pietistic recruits to mingle with Austrian and French religious refugees, and finally to worship in peace on their farms in Pennsylvania. Along the Rhine the Renaissance had made strong headway before the full tide of emigration set in to America, but even in adopting the new style, Germany could not entirely suppress the medieval. Like a fat man in too scanty a coat, she wore the new vestments awkwardly, and showed too much of herself beneath.

The newcomers to Pennsylvania continued to weave the architectural pattern precisely where they had left off in Germany; a little more cosmopolitan in character, for Moravians, Germans, Swiss, Hollanders and Huguenots were working side by side; a little different in form, for there were new materials, new conditions, and even new thoughts to express; but the result was still medieval, for all its Renaissance pattern. This is the architecture which you will find in the German hills of Pennsylvania, differing but little from the English buildings to the casual observer; but a thing of very different spirit to anyone who understands the language of art. Equipped with this broad and sympathetic understanding, and knowing the background of the people, let us embark again upon our adventure of discovery into the Pennsylvania German hills.

This time we are going to feel on more intimate terms with our sturdy old stone acquaintances standing solidly in the shadow of their great barns. We may even feel enough at home to cast aside delicacy, and pry around a bit, hunting for what we know must be hidden somewhere among the remote farms.

GERMANS START TO BUILD

What were the very first German buildings in Pennsylvania like? Do any still remain? How shall we be able to tell when we have found them? Probably these are the first questions the explorer will ask, and the answers are very interesting and will cover some pages. In the great majority of cases, these buildings were doubtless log structures; there is plenty of evidence to support this view.

The first house in Bethlehem, where the Moravians settled in 1741 was of logs, and stood near the present fireproof bulk of the Hotel Bethlehem. Reasonably good pictures of this house may still be obtained, which are probably quite accurate. The oldest remaining building in Bethlehem, the "Gemein Haus" (Pl. 73) of the Moravian Seminary group, is also a log structure, although this fact is not generally known. The exterior is sheathed in narrow clapboards, and no evidence of its real construction appears. Dr. deSchweinitz⁸ has assured the writer that the floors are also framed of closely spaced hewn logs, a fact which he observed when a recent attempt was made to cut through them. Several views of this building are shown, because of its unusual interest. Built in 1742, one of the second story gable rooms was rushed to completion in time to shelter the distinguished Count Zinzendorf, on his first visit to the little colony. No one disputes the medieval aspect of this structure—a pervading spirit, scarcely dimmed at all by its clapboard covering. Its great, plain walls, small windows, steep roof—two stories high, with its graceful "kick" or easing at the eaves, plain-framed

8. The Rev. Paul deSchweinitz, D. D., a founder of the Pennsylvania German Society, and Secretary of Missions for the Moravian Church. This Missionary Society, organized 1745, incorporated 1788 by Act of Pennsylvania Legislature, is the oldest incorporated Foreign Missionary Society in the United States. Its picturesque ancient title is "THE SOCIETY OF THE UNITED BRETHREN FOR PROPOGATING THE GOSPEL AMONG THE HEATHEN."

doorways with diagonal moulded board doors (Pl. 74), central chimneys, and numerous minor details, all fairly breathe the atmosphere of medieval Germany. The first floor corner room of this building boasts on its door a truly handsome pair of wrought iron "cock" hinges which have attracted many admiring visitors. A photograph is shown (Pl. 88) of a less famous, and seldom seen example on a second floor door. (This same door carries an interesting wooden latch in simple peasant style.)

At Nazareth, a few miles north, where the Moravians settled in 1739 before moving to Bethlehem, is the oldest Moravian building in Pennsylvania; a little log-house, with steep roof, inside chimney, and fine shed-roof dormer, known as the Grey house. It stands at right angles to the imposing, stone Whitefield Hall, and both are oblique to the road. Even if we did not know their interesting history, it would be evident that they are the only two remaining structures in that part of Nazareth, built prior to the determination of the road-bed. Both are strongly Germanic, but the log cabin is obviously the older.

At Lititz, where the Moravians established a seminary and built many interesting buildings strikingly reminiscent of those at Bethlehem, a forgotten and decaying structure still hides itself behind pretentious Victorian dormitories, ashamed of its shabby mien. In recent years it has quite evidently served as a chicken house, and one side is unapproachable because of piled up fencing (Pl. 14). But we are beginning to pry a little, and there is something unmistakably "medieval" about its weather-beaten gray exterior. There is the same great wall surface with small windows, plain, steep roof, with two stories in the gable, and elusive "atmosphere." By this time we have learned to recognize vertical board

sheathing on the gable-end as a mark of log construction, so the broad horizontal "lock-grooved" boards that cover the wall do not deceive us. What is left of a door is swinging open, and the picture within is pathetic and interesting beyond description. The logs of the walls are plainly evident, and, picking our way through heaps of rubbish, we are privileged to see a real "first" Pennsylvania German house. Great austere rooms, primitive stairs quite like those in the Christian Herr house at Lancaster, second floor ceilings plastered between, and flush with, the beams (again reminding us of the Herr cabin) (see Pl. 38) and the framing of openings, now roofed over solidly, where dormers once lighted the rooms. If we are not in the oldest Moravian building in Lititz, all the evidence is sadly deceptive. But we are explorers and not historians, and the condition of this venerable and significant example warns us that the early chapters of our story are fading fast, and we hasten to further discoveries, ever alert for signs of log construction, romantic symbol of the advancing pioneers.

On the street fronting the Seminary, the end unit of a charming group of one-story stone houses has the same "feel" of a log house; the same vertical gable sheathing with sloping board water-table at the eaves, the same steep roofed medieval mass, though tiny in scale (Pl. 15). Along the streets of Lancaster, Reading, New Holland and countless lesser villages, we shall encounter similar log cabins generally sheathed in wood or stuccoed, but always and obviously the oldest houses in the towns.

Back in the hills, patient search will reveal log houses in all stages of decay, and even a few log barns. Then some day, after pushing up the long Berks County hill past a little knot of buildings which the sign posts designate as Landis' store, we may, by good fortune, turn off on a narrow dirt road, and, cresting the ridge, pause

before a view of unbelievable beauty. As we descend the last slope to the valley of a tiny stream, a little sombre house far across the fields engages our attention. Very tiny, indeed, against the vast slope of the hill, it might easily elude discovery, were it not for the horizontal striping of its logs, and the small central chimney, both characteristics which we have learned to recognize at a distance. Even before we reach the farm lane and stop to lower the bars (and replace them promptly, please!) we have observed that this house is two stories high, with the strong line of a pent roof at the head of the first floor windows. Proceeding slowly to avoid breaking a spring in the deep ruts and washouts, we climb the long hilly pasture, and at last stand delightedly before our prize; a splendid example of individually German log house (Pl. 2). Because it is a rare find, several illustrations are devoted to its details. Again the steep roof, central chimney, vertical gable sheathing and great blank walls with little windows; here also is the graceful "kick" of the roof slope at the eaves (Pl. 4), and an excellent chance to study the corner notching (Pl. 3). But this house stands apart because of the remarkable encircling pent eaves (Pls. 5 and 6). Later, when we have seen traces of this motif on early German stone houses in the Oley Valley, at Germantown and Downingtown, on the wonderful old shell of the Mueller house at Illig's Mill, and many others, we shall realize the rarity of a well preserved log house with this feature. Unfortunately new explorers may never find this interesting architectural link, for the last time the writer visited the spot, he was informed of the sale of the place, and of rumored "improvements" at the expense of the old house.

It might be well, here, to digress for a few moments into the less interesting realm of technical details; for

we should know that German log houses were built in at least six different ways:

First, the logs were crossed at the corners, with the rudest kind of notching, as in the Ulrich house, in Lancaster County, between Brickerville and Schaefferstown, which must have seemed very unworkmanlike to a German builder, and is seldom found (Pl. 7). Occasionally in this type, the logs were left "in the round," and the bark was not always removed.

The second type utilized an ingenious interlocking notched corner, requiring much more careful workmanship, and permitting a neatly "dressed" corner, instead of the irregular overhanging ends, as in the first type; and the logs were always "dressed" with a broad axe on the two vertical faces (Pl. 8). This is the construction most frequently found, and apparently suited the patient and sturdy German joiners. It was also used by pioneers of other nationalities.

The third type, seldom found (but very significant) also of dressed logs, had the corners alternately dovetailed, after the manner of early furniture makers (Pl. 9). This corner construction is common to the log buildings of southern Germany and Switzerland.

In all three of the above types the spaces between the logs were filled with stones and mortar; crudely split lath-sticks and mortar; or supplemental hewn timbers with mortar joints.

The fourth type is probably a late development, in which the logs were sawed to size and fitted into grooved corner posts, or run vertically and fitted into grooved plates and sills. The writer saw the former construction along the New Holland turnpike

some years ago, but it has since been covered by modernizing operations. The latter type has been described to him as the method of framing used in a house near the Hosensack Valley, now completely covered by sheathing. No views can be shown for the reasons stated.

The fifth type is a sort of transitional form, apparently undecided as to just what it wanted to be. The only one known to the writer is standing in Schaefferstown, in Lebanon County, and is illustrated here (Pls. 10 and 11). It has horizontal axedressed logs like a regulation log building, but they are mortised, tenoned, and pegged into an upright, hewn corner post (with the arrangement but not the method of type four). Diagonal braces notched in flush with the wall, and securely pegged, are added. The whole is "timber filled" and pointed. If this wall were turned around so that the main logs were vertical, it would be perfect medieval half-timber construction, with very close spacing.

Our sixth form is the genuine half-timbered house. Few people realize that real half-timber work was done in Pennsylvania, so completely do we associate it with Gothic and medieval structures in Europe; and it would take a keen-eyed explorer indeed to discover the fact for himself today. On the southeast slope of the Oley Valley, hidden in the hills (but with a few highway markers pointing the way) is the venerable Moravian Meeting House and School, erected 1742, and now a private dwelling. Years ago the author by chance visited and examined this building at the very moment that a former owner was ruthlessly "modernizing" the first floor. Protests were improper and useless, and we may rejoice that the ancient door and frame somehow

found its way to the Berks County Historical Society, where it may be seen today in their museum at Reading. This house is one of the very few remaining half-timber houses in Pennsylvania (if not the only one). It is a pleasure to say that the present owners, though not ready at this time to restore it, realize the value of their charge and will allow neither the curious nor the scholarly to go near it. Two years ago the author and his wife spent a delightful hour with this family, eating peaches in their hillside orchard, and drinking in a view which a king might envy. The entire front of the house is covered with tar paper, except for one small torn spot, which reveals a wee bit of timber work; and on the occasion of the orchard visit the owners were earnestly advised to keep the protective covering in place until the day when careful restorations could be undertaken. So we shall have to content ourselves for a while with the very interesting early photograph supplied by our fellow Society member, Mr. H. Winslow Fegley, of Reading (Pl. 12).

Knowing that another half-timbered house was standing but recently near Lancaster, the writer appealed to Mr. A. K. Hostetter, well known to all members of the Pennsylvania German Society, not only as their treasurer, but because of his fund of interesting knowledge. His reply is so entertaining and informative that it is reproduced here together with one of the photographs (the two exposures being nearly identical (Pl. 13).

"In harmony with our recent conversation, I am enclosing herewith two prints of the old 'Saw-buck' house, located near Landis' Valley, about 6 miles north of Lancaster. The writer made these ex-

posures in September, 1890. The gentleman in the foreground was Lancaster's noted historian, Dr. F. R. Diffenderffer, who was an intimate friend of your father. About 1730 Adam Schreiner came here from Germany and located in Manheim township, purchasing 214 acres. After his death, 136 acres descended to his son Philip and later to his grandson Martin about 1811. A subsequent owner was Daniel Grosh, followed by Sarah A. Grosh—John Grosh—and Clarence W. Grosh who is the present owner. There is not a vestige of this old house left, it having been destroyed a few years after I procured the exposures.

"One of the interesting recollections I have of the old house is a yellow-jackets' nest which Mr. Diffenderffer and I struck while stirring about in the old house. It caused a very sudden exit on our part."

The interiors of all of these early houses are most primitive; mud and lime plaster applied over handsplit oak laths, which in turn were nailed diagonally across the inside of the logs; trim of the simplest sort; sometimes a few panelled doors or a chair rail, more frequently battened doors and plain walls. Two rooms on the first floor generally sufficed, a narrow kitchen and a wider living room, with the chimney between. The great cooking fireplace thus occupied most of one long side of the kitchen (Pl. 26) and it is probable that "German stoves" of tile or iron backed up to the chimney in the larger room on the other side. At Ephrata and in the Christian Herr house at Lancaster there are holes in the back or sides of fireplaces, which clearly suggest this (Pl. 67).

Benjamin Franklin, in his pamphlet on fireplaces published 1744, thus describes these stoves—"The German stove is like a Box, one Side wanting. 'Tis com-

posed of Five Iron Plates scru'd together and fixed so that you may put the Fuel into it from another Room or from the Outside of the House. 'Tis a Kind of Oven revers'd, its mouth being without and Body within the Room that is to be warmed by it. This Invention certainly warms a Room very speedily and very thoroughly with a little Fuel. No quantity of Cold Air comes in at any Crevice, because there is no Discharge of Air which it must supply, there being no Passage into the Stove from the Room. These are its conveniences." The balance of the quotation, though less elegant, is in Franklin's most direct style: "Its Inconveniences are, That People have not even so much Sight and Use of the Fire as in the Holland Stoves, and are moreover obliged to breathe the same unchanged Air continually, mixed with the Breath and Perspiration from one another's Bodies, which is very disagreeable to those who have not been accustomed to it."

Early travellers in the colony remarked the fact that a German's house could be distinguished from an Englishman's because the chimney was placed in the center of the house, rather than the gable. In a few short years, when the stoves had been replaced by later devices, and the holes in the fireplaces walled up, the logical reason for the German interior chimney was quickly forgotten, and men began to wonder how the larger rooms had ever been heated. In 1902, the Rev. P. C. Croll, an able local historian, wrote a description of the half-timbered Moravian School House of the Oley Valley, which seems to indicate that not even a tradition of the German stoves remained. "The house," he wrote, "has four rooms on each floor, besides a wide hall across the building. One of the rooms on the first floor seems to have been used for a kitchen on account of it having a large fireplace. One of the queer things noticeable is

that the other rooms do not have any signs of being heated in any way. In the hall on the second floor there is an open fireplace on opposite sides in the large chimney, but none in the rooms. The same holds true in the first floor. If the surrounding rooms were to be heated from this fireplace through the doors entering the hall, I am sure there were some chilly days for scholars in those times." As the fireplaces actually face one another across the relatively narrow hall, with no "heat" in the rooms each side, the arrangement seems queer enough, but Benjamin Franklin's description of the German stove solves the problem, and renders the plan of the building both logical and economical.

The second floor of early cabins was hardly more than a loft, often unfinished, and reached by a spiral stairs or steep, ladder-like stairway. It must have taken a hardy soul to go up there to sleep on a cold winter's night.

EARLIEST STONE HOUSES

In the course of discovering log houses, you will inevitably make the acquaintance of a few stone cabins of the same general type, and these must have been built very soon after the log houses, possibly just as early in some cases. They followed the same general plan and had the same characteristics; a little more permanent in material; here and there a bit more elaborate in detail. Nearly all of these stone cabins were built over a spring, with a basement "spring-room," sometimes stone-vaulted, sometimes with the ceiling beam-filled over a false floor with clay and straw; a custom by no means followed in all log cabins. The romantic, but somewhat illogical conclusion has been drawn from this (and widely circulated), that the brave settlers placed their houses thus in order to be supplied

with water in case of attack by the Indians. The Heinrich Zeller house, near Womelsdorf, because of its tiny, stone-framed casements, and its location over a spring, is universally and glamorously known as "Fort Zeller" (Pls. 16 to 19). Perhaps this is but another unconscious tribute to the medieval aspect of these early Germanic houses. As a matter of fact, the spring-room at Fort Zeller, and in all of the many examples known to the writer, has no connection with the living quarters above, and is entered only by a door from the outside, at the lower level; an arrangement of great prudence, considering the dampness and chill occasioned by the ice-cold, flowing water. In case of siege, the journey to the spring would have meant exposure to the arrows of the redskins. Moreover, history tells us that the Indians were quite friendly until the outbreak of the French and Indian War, when, for the most part, they withdrew to "the west" permanently, after savage raids on the exposed frontiers. The Scotch-Irish, in the forefront of later settlement, had the only trouble of any consequence, in this State, with Indians, and they can hardly be said to have gone out of their way to avoid it. As for the tiny stone-framed casements, they are typically Germanic and Medieval. Good examples remain also at Ephrata and in the Christian Herr house (Pl. 35) at Lancaster (where some of the original casements have obviously been replaced in the latter part of the eighteenth century by double hung window frames and panelled shutters). A detail view of one of the original stone-framed openings is shown, with the curiously arranged rebates cut in the stone; but no original frames or sash remain (Pl. 37). The spring-room at Fort Zeller is said to have witnessed an Indian raid, and the story, in spite of a few improbable details, is curiously symbolic of the courage demanded of those who pene-

trated this remote wilderness in the "seventeen-forties." It seems that children of the pioneers, for want of other playmates, made friends of Indian boys and girls, and learned to speak their dialect. When the French and Indian War caused the savages on this isolated frontier to grow restless and then dangerous, the settlers learned the sinister meaning of their infrequent visits; and one day they came, while all the members of the Zeller family were away except the daughter of the house, a child of twelve. Terrified, the young girl caught glimpses of a scalping party of three, prowling beyond the clearing, now on one side, now on the other, patiently reconnoitering under cover of the forest. She hastily fastened the windows and doors, and, watching her chance, slipped around to the spring-room door, to seek safety in the dusky recesses of this basement room; doubtless thinking that the intruders would attempt to force an entrance to the main rooms, or retire. Her hopes were not to be realized, for scarcely had the bolt been thrown on the massive door, when she heard them try the latch. Sounds of movement outside warned her that the redskins continued to center their attention on the spring-room, and she must have waited in desperate fear in the half-darkness, watching and listening at the small opening in the wall through which the chill water was purling to join the little stream in the great meadow below. Suddenly, this little spot of light was darkened, and, very stealthily, an Indian prepared to crawl through the narrow aperture. Just what passed through the child's frightened thought, we can scarce imagine, in this day when savages are a dim tradition; but this frontier girl, accustomed to the cruel traditions of her erstwhile playmates, knew full well what mercy to expect. Seizing an axe in the dim light, she waited silently, and at the right moment, struck the intruder on the head. Pulling

his limp form inside, she crouched at the opening and spoke softly in the Indian dialect; urging the others to enter. All three were dispatched in turn, and Fort Zeller was saved to us. An amusing angle to this story is the ardor with which the descendants of the brave child claim the laurels of this encounter for their courageous ancestor. Some years ago, while visiting Sally Ann Furnace, in the Berks County Hills, the writer first heard this tale from a fellow guest, but, in that particular account, the maiden of the axe was Abigail Lechner, child of distant neighbors. In all good faith, the story was repeated, and in time, reached the ears of a zealous descendant. Abigail, it seemed, was new to the Zeller heirs; they had never heard of her, and hastened to support their claims with documentary proof, which the writer was glad to accept.

Do not leave Fort Zeller without a careful inspection of both outside doorways, and especially of the doors themselves (Pls. 18 and 19). They are excellent examples of diagonal board doors, with moulded joints, surrounded by a frame of rails and stiles. The entire surface of each door is covered, at regular intervals, with small, round, oak pins, binding it together, and forming a beautiful pattern on the weathered surface. The same type of door is to be found at Bethlehem (Pls. 74 and 78), and excellent prototypes exist in Germany.

By this time, someone is sure to be saying that Fort Zeller was built by a Huguenot; that the Huguenots were French, not German; and that our claims are presumptuous. Let us see. The writer has been careful to use the word "Germanic" in all references to Huguenots, because it describes their artistic heritage. As a matter of fact, "Germanic" is a better term than "German" for our purposes, even where the settlers came definitely from the present limits of Germany. Art does not con-

cern itself with political boundaries, except to the extent that they influence thinking in the past. If we go back far enough, all of Gaul, and the "northern provinces" were Germanic; that is, they were peopled by barbarous tribes who later united under the German Kings of the Dark and Middle Ages. Thus they were all custodians of the "Medieval spirit." When the German Reformation spread to France, it encountered more loyalty to the Pope than in the neighboring land of its origin, and a determined effort was made to stamp out the heresy. The Massacre of St. Bartholomew in 1572, followed by the protective Edict of Nantes in 1598, and its bloody revocation in 1685, were steps in the history of French protestantism, which bring the record up to the opening of Penn's colony. Driven from France by persistent persecution, these protestants, or Huguenots fled to Great Britain, Holland, Germany and Switzerland. Most of those who settled in Pennsylvania came from the two latter countries, and some families had lived there for a generation or two. They either spoke the German language or quickly adopted it in Pennsylvania, and some of them even Germanized their names. (Henri Zellaire carved the name of "Heinrich Zeller" on the date-stone of his "fort" in the American wilderness.) They brought German sympathies and Germanic traditions which made their settlement here in German communities completely natural.

To find a perfect example of German stone cabin seems impossible now. Fort Zeller is perhaps the nearest approach. Conrad Weiser's house, nearer Harrisburg, is in the same general group, though restored recently by the State, with little of scholarly fidelity; and we have referred before to the Christian Herr house on the edge of Lancaster. On the grounds of the Moravian Seminary at Bethlehem, just east of the main group, is a note-

worthy member of the stone cabin family. Our photograph shows its appearance a few years ago (Pl. 20). Recently, the porch was removed, and the building sympathetically restored; which is characteristic of the care and appreciation with which the Moravian authorities are guarding these precious old structures. Too much credit cannot be given to any owner who resists the temptation to neglect or desecrate the trust which possession imposes. Pennsylvania rightly honored the Moravian Seminary two years ago when a bronze tablet was placed, with appropriate ceremony, on the venerable old "Gemein Haus."

As you gain experience in the gentle art of discovery, and begin to know what you are looking for, the main buildings of a farm group cease to absorb all your attention. Every wash house, shed, and hog-pen becomes a potential find with a distinguished pedigree. On the hunt for likely prospects you are sure, some day, to come upon the Fisher homestead, pointed out by all the countryside, as the finest house in the broad Oley Valley. After you have examined the beautiful mansion, built as the eighteenth century passed into history, be sure to stroll over to the neatly stuccoed, two story spring-house beyond, with its fresh new woodwork, and unlovely roof of asbestos shingles. In its spotless, whitewashed interior, the clear water flows in an icy stream around the shining cans of milk, the floor and spring-trough are paved in clean, new cement, and everything seems freshly scrubbed. Yet you are standing in an original German settler's stone cabin. Something about the "feel" of the place prompted the writer to look closely and ask some questions. In reply, Mrs. Fisher courteously supplied the two old photographs published here (Pls. 21 and 22). They show the two sides of the ancient structure prior to 1920, and on the back of one is this illuminating

record: "The old Wash House on Fisher home in Oley, Pennsylvania, built about 1730—Notice the tile roof! Rebuilt in September, 1920. Taken by Rev. Dr. David A. Souders—Spring 1920."

The tile roof is indeed worthy of note, for nothing binds the Pennsylvania Germans more closely to the fatherland. Few photographs of old German towns could be taken which would not include one or more of these tile roofs, with all the peculiarities of their Pennsylvania descendants. While shingles and slates have always been laid with "staggered joints" in the successive courses, these old tiles were set with joints carried through both vertically and horizontally, in conformity with German prototypes. An ingenious groove was moulded in each edge to direct the water away from the vertical joints, and deflect it to the center of the tile below (Pl. 30). This grooving, or scoring, has sometimes been described as an attempt to decorate the tiles with a tulip pattern, but the purpose was doubtless utilitarian. Standing under one of these roofs, you can see light through every joint, yet they scarcely leak a drop in the heaviest rain. A sturdy lug, moulded on the back of each tile, was hooked over the horizontal laths; resulting in a genuine "hung tile" roof (Pl. 31). But the tiles of the cabin on the Fisher farm can never be "discovered" again. They have vanished, with the stone-framed casements, and every trace of the old atmosphere of this pioneer house.

Further up the Oley Valley, however, you may spy a little, high pitched roof across the meadows of the Manatawny Creek. If you follow the dirt lane, you will find that the roof belongs to another stone cabin, this time well preserved, though altered by a later addition on the upper side. It was built by one of the Huguenot Bertolets, and, if you imagine the addition removed,

and the shingle roof replaced by tiles, the result is nearly perfect (Pls. 23 to 26). Built on the side of a hill, the strong flow of a remarkable spring ripples constantly through the lower story. In this basement spring-room is a great cooking fireplace, suggesting a combination of summer kitchen and cold-storage room. Following the usual custom, the only entrance to this room is by an outside door. Above, on the main floor, the kitchen is still paved with the original square floor tiles, matching those at Bethlehem and Ephrata. The windows, although they seem original, show the impress of the Renaissance: instead of casement, they are double hung.

While speaking of windows, the writer is impelled to recount the story of a rare discovery, illustrative of the romance which constantly lures to further journeys, and wider search. One autumn afternoon while rounding a curve in the road from Richlandtown to Bethlehem, we glimpsed a bit of ancient masonry almost hidden among the trees. We had often passed that spot before, but somehow failed to notice the modest wall; perhaps the curve had always drawn our glance away. An overgrown lane led to a little stone cabin, half concealed behind a tall and later wing; its windows boarded up and ruin stealing in on every side, but with characteristic steep roof, two stories high, central chimney, and sturdy relieving arches at the window heads (Pl. 27). Inside, the floor was sagging dangerously, and the half light from the boarded windows revealed ghostly patches of hand-split lath, clinging unsteadily to the ancient ceiling. Every step required a cautious test before trusting the decaying timbers. Progress was slow, but interesting—through the narrow kitchen, with its cavernous fireplace, into the great room where the family had lived. In this plain chamber, so near collapse, a window attracted our attention in the dim light; its upper half a

single sash, and under this, on hand wrought hinges, a pair of casements, standing partly open across the inside sill; as if recoiling from the rude boards which barred the cheerful sunlight from the room. Realizing the importance of the "find," another trip was planned with a camera, when a board was temporarily knocked from an adjoining window and the entering beam of sunlight deflected with the white pages of a notebook; while the camera worked for seven endless minutes which, happily was the exact exposure needed. The little house has since been modernized beyond recall, and but for the timely record of this photograph, no one would know that such windows had ever been used in Pennsylvania (Pl. 28). They were probably copies of the familiar Swiss form, and the writer is inclined to think that this was the last example remaining in the state.

Before we leave the subject of windows, it might be well to say that there were reasons for the surprising, and nearly universal, use of Renaissance or "Georgian" type double hung windows in these early buildings. It was possible to purchase, at reasonable rates, in certain shops of Philadelphia, both frames and sash, in the current style. Since glass had to be transported into the wilderness anyway, it is probable that time and labor were both saved by including sash in the shipment. By sending the sash "knocked down," or perhaps the moulded "sticking" only, a vast amount of labor could be saved with a few pack-horse loads. Two advertisements are reproduced, one from the *American Weekly Mercury* (Philadelphia) of April 30, 1724, the other from the *Pennsylvania Gazette* of February 10, 1741 (Pls. 100 and 101). The latter is printed in such fine type that its wording is given below:

"This is to give Notice, That JOHN BOYD, of Philadelphia, Carpenter, (if Health permits) will

have a large quantity of Door Cases, Window Cases with Shutters and Sashes, fit for either Stone, Brick or Frame Houses; any Person may be supplied with what Quantity he may have Occasion for, or some at present that is already finished, in Market street, opposite the sign of the Conestogoe waggon, on reasonable rates, by me,

JOHN BOYD''

One of the characteristics of early Germanic buildings, which contributed much to their medieval aspect, was the use of masonry arches; usually the "segmental" type, and less frequently a full round arch. This latter type was used with great effect at the stable doors in the great stone barns (Pl. 105). Almost any stone building among our illustrations will show segmental relieving arches over the windows. At Bethlehem they were of brick (Pls. 75 to 78), at Millbach and elsewhere, of stone (Pls. 51 and 27), and some of the barns display splendid segmental arches of dressed sandstone (Pl. 104). The door to the spring-room of Fort Zeller (which figured in the Indian tragedy) is a handsome and probably unique, example of full round-arched doorway; the frame being dressed out of great pieces of sandstone, cut to a curve, with the wooden door fitted in the stone rebate (Pl. 18).

LARGER STONE BUILDINGS

Although many of the larger buildings, erected by Germans, are of a later date, and show less pronounced Germanic traits; some of them are just as important and characteristic as the cabins. In fact, larger buildings were built in some localities very early, while the fires of memory burned strong. One two-story house, little more than a cabin, is to be found on a Bertolet farm in the Oley Valley (Pl. 29). In this house, great

wall surfaces and small windows are carried to the extreme, and the roof is still covered with its original tiles, of lovely weathered red. The claim is sometimes made that these tiles were never used to roof large or two-story houses, but were confined to cabins and minor buildings. This is doubtless due to the fact that tile roofs are found only in such locations today. The Bertolet house, illustrated here, is the only exception known to the writer, but it helps to prove his contention that tile roofs were very general on all types of buildings in early German Pennsylvania. A careful examination will show that many of the larger buildings have obviously been re-roofed with more recent materials; while tile roofs are found on comparatively modern wooden sheds, and even on corn cribs. The reasonable explanation lies in the admitted cessation, at an early date, of tile making. In time, roof tiles could not be replaced when breakages occurred, and the logical thing was to cover the large roof with one of the new and cheaper substitutes; using what remained of salvaged tile on a smaller and less important roof.

About a mile from the Bertolet house, in the heart of the same wide valley, is the De Turk house, really a stone cabin, but possessing so much individuality that it creates its own classification (Pl. 32). In fact, the writer has some unanswered questions in his mind about some of its features, but has never had the opportunity to make the thorough investigation necessary to answer them. Entirely aside from its architecture, the building is of the first rank historically, for on February 10th, 11th and 12th, 1742, within the narrow limits of its walls, a conference is said to have met, attended by Germantown Baptist (Dunkers), Skippack Mennonites, Perkiomen Schwenkfelders, Ephrata monastics, Philadelphia Quakers, Tulpehocken Lutherans, and Bethlehem

Moravians. This was the third of a series of such meetings, assembled at the instigation of Count Zinzendorf, who had newly arrived in Pennsylvania, and visioned the union of all the German sects in one denomination. The story of their proceedings, while somewhat amusing to us today, shows clearly the deep sincerity and strong, mystical character of their religious views. How they all crowded into the little house is a puzzle, but the title-page of the original account (printed by Benjamin Franklin) clearly states that it happened "at John De Turk's house." However, his barn, no longer standing, or an earlier house, may have been the actual meeting place. Despite the season, three Indians were baptized by pouring over them the waters of Kaufman's Creek, which literally washes the foundations at the rear of the house, and re-naming them "Abraham," "Isaac" and "Jacob." The "*Chronicon Ephratense*" describes the deliberations from the Ephrata viewpoint and ends with these words: "The Ordinarius (Zinzendorf) became so violent that he was deposed from his office in the conference, and a Scotchman was installed in his place, and thus the conference ended to the disgust of all present." Whether this phrasing is harder on Zinzendorf, or on Scotchmen in general, is open to question, but all seem ready to agree that "Abraham," "Isaac" and "Jacob" were after all, the principal fruits of the gathering.

The architectural features of the house, which should be noted, are many. It has the usual basement spring-room, but the first floor consists of one large room only, perhaps the result of an alteration, to enable the house to be used as a meeting place and center of Moravian activities. The present chimney is at the rear, on the gable end, while the door is on the center of the opposite gable, with a curious arrangement of hoods, and a second

door above the entrance, strongly reminiscent of contemporary grist mills. But most important of all, we find, at this house, two very rare Germanic features. Carved in the lintel face of the upper door, under the gable hood, is the inscription—"Iohan De Tirck . 1767 . Debora De Tircken" (Pl. 33). Mark the date well, and compare with the date of the Oley Conference. Is the year carved over the door the date of an alteration to the original cabin, as the writer is inclined to believe; or was John De Turk's house, of the Conference, an earlier (possibly log), structure, superseded in 1767 by the stone cabin? In either case, the present house belonged to John and Debora De Turk, who actually entertained the delegates, and it displays the rare lintel signature, a fact of importance to us. The writer knows another German house, built much later near Chapel, in the Hosensack valley, similarly signed with the owner's name and date, painted on the door lintel, while a splendid stone-carved instance of the same practice is to be found over the entrance of Christian Herr's house (Pl. 36). Tradition says that Francis Daniel Pastorius, founder of Germantown, placed the Latin inscription "procul este profani" over his doorway; (Whittier makes mention of this in his poem "Pennsylvania Pilgrim") so we may claim the unusual custom of inscribing door lintels as a peculiarity of German houses in Pennsylvania. The other important, and, so far as the writer knows, unique, feature of the De Turk house, is the presence of painted tulip and rose decoration on the panels of outside shutters (Pl. 34), and upon a small interior wall cupboard. Painted decoration, in other forms, however, was quite usual. Quaint designs and German inscriptions, painted upon wooden or plaster date panels were often applied to the rugged stone walls of the houses (a few examples are shown, Pls. 97 to 99),

and painted decoration was common on chests, and has been found on bureaus, kitchen dressers, and cupboards, belonging to German settlers. The barns were embellished with beautiful designs, in red and white, on the wooden surfaces (Pls. 102 and 103); and a few choice bits of interior panelling remain, which are painted in a curious texture-like pattern in more than one color. Perhaps nothing in German Pennsylvania links the art of these people more closely with central Europe than this naive and almost barbaric use of primitive design and color.

The date of construction of colonial buildings did not always determine their character. Location, especially distance from growing centers, affected quite as much, their conformity, or lack of conformity, to the rapidly changing tastes of the time. Many large houses, built after several generations in Pennsylvania (and considerable improvement in the family fortunes) but located in remote, or strongly German communities, show but few departures from the pure Germanic type. Perhaps the Landis Store log house, much magnified and built entirely of stone would be the perfect example of a larger German house. Such houses did exist, because we can find them today, usually modified by later additions, sadly altered, and shorn of many original features; but still breathing an over-powering medievalism. One of them is the very plain Gregory house (Pl. 39), back in the Hereford hills, with two stories of windows in the gable; roof not quite so steep as usual, but its plain surface unbroken by dormers, and crowned with a central chimney. Inside, the second floor is especially interesting, with wide board partitions and exposed ceiling joists. There are others scattered through the Oley Valley, and, of these, some formerly boasted pent eaves (or more properly, pent roofs), around all four sides. The Levan

house still shows the flashing course, of projecting stone, and the ends of the outlookers, sawed off flush with the walls. There are even outlookers on the corners, where the pent roof carried around (Pl. 40). Across one gable of the Israel Bertolet house, all that is left of the encircling pent-roof remains intact, and above it, at the cornice line, a true pent eaves crosses the gable (Pl. 41). At many other places in the colony, German houses were characterized by this feature, as for example, at the famous Mueller house, of Illig's Mill (Pl. 51), where the flashing course and sawed-off outlookers of its lower pent roof are plainly evident, while the gable is crossed by two pent eaves, the upper at the break of the German gambrel. The Peter Wentz house, near Center Point, Montgomery County, just misses being a perfect specimen, for the continuous pent roof runs around two sides, with clear evidence that it once circled the building. Where this motif occurs on the houses of Englishmen, like the Johnson house of Germantown, or the Brown house at Peachbottom, in Lancaster County, it was probably inspired by German influence.

THE PENNSYLVANIA GERMAN FARM

After you have served your "apprenticeship," and are a full fledged and seasoned explorer in your own right, one of your ambitions will probably be to discover a complete farm group with well preserved Germanic flavor. There are several such farms remaining, but none with less to be "un-seen" about them than the Kaufman homestead (Pl. 43), near the little cross-roads village of Pleasantville. Here you will find the original Swiss barn with the hand-split shingles still in position under the modern roof (you can see them by going inside, and, by the way, these little ground-floor barns are becoming quite scarce in Pennsylvania). Here, also,

are later stone barns, of ample proportions; and numerous clustering sheds and out-buildings. Here still stands the settler's first stone house (Pl. 44), a two-story building, with austere walls and a central chimney. Directly in front is a separate spring-house, and, between the two buildings, a square, walled pool, with clean, sandy bottom. Gliding here and there about the pool, in twos and threes, like squads of well-drilled soldiers, are speckled trout of most impressive size. You will wonder, perhaps, why the spring-house is not a part of the dwelling, and then, when you climb the bank to the upper side, you discover that, viewed from above, the house is a one-story cabin, with a door leading in to the second floor level (Pl. 45). The first floor rooms on the lower side are really a basement, built over the spring, and the right hand room was doubtless a spring-room at first. The house is large, for a cabin, and the rooms are very austere.

A stone's throw away is the great stone dwelling, built about 1766, when the hardships of pioneer life were no longer acute, but fortunately, the Germanic tradition still lingered undimmed in these parts. Few houses express this tradition with greater fidelity, so let us look carefully over our prize (Pl. 43). It is not a difficult task to imagine the west wing removed, for without this later addition, the house would be practically unchanged. A building could scarcely be plainer, and, except for its noble proportions it might be passed by as not worth remarking. But closer acquaintance reveals many things which escape the first glance. Above the two stories of stark stone wall, the roof is unusually steep, with two tiers of windows lighting the attic in each of the gables; (but no sign of a dormer to break the great spread of roof surface). A pent eaves crosses the gable, and over the plain-trimmed entrance door is a simple hood, like

those on the side doors of barns, with its sturdy oak framing exposed underneath (Pl. 46). No other ornament breaks the plain walls with their regular, wide-spaced windows. The first floor is raised well above the ground, and a severely direct flight of dressed sandstone steps leads up to the hooded door. (The deeply worn door sill has recently been filled with cement, because otherwise no screen could be fitted fly-tight.) The same great scale, and medieval ruggedness pervades the interior. The front door opens directly into a spacious kitchen, once extending the full depth of the house, with a cavernous fireplace; while behind the massive chimney are two plain rooms. In spite of the imposing scale of this house, it still follows the plan of the earliest cabins; with no entrance hall, and no open stairway. The second floor is reached by a closed spiral stairs leading up from the kitchen (but open above, with a few turned spindles guarding the stair well). The principal bed-chamber is a room of great dignity with a fine panelled chimney breast, chair rail, and corner closet; and to find such a room by so humble a route is a real surprise. But two other thrills await the explorer. One is the attic, with its massive oak roof framing (Pls. 47 and 48), doubtless designed to carry the floor of the upper attic, long since removed. The other is the vaulted root cellar, entered through an arched door and a fortress-like tunnel, leading from the half light and cool mystery of the brick floored basement (Pls. 49 and 50).

There is an unsolved riddle about this house, which offers a romantic challenge to future explorers. Well up on the plaster wall of the stately bed-chamber is a small, round hole, about the size of a dollar, extending clear through the wall horizontally, and visible, with a little search, on the outside. The dignified brick Hiester house at Sumneytown, nearly thirty miles away, has a similar

round hole, leading out from the second floor chamber; and framed on the outside by two moulded bricks, each forming half the circle. The hole in the Kaufman house is on the side, that in the Hiester house on the front, and no one seems to understand their purpose. The usual theory of secret defence against the Indians is advanced by way of explanation; but the hole would just take a musket barrel, and would hold it rigidly in one position. An Indian would be obliging, indeed, to place himself within its range. These stories of defence against the peaceful Lenape Indians of eastern Pennsylvania have been treated like the proverbial gift horse, which was never to be looked in the face. The writer once visited a fine old house in Berks County, where the hospitable farmer told him to be sure to notice the "port holes" in the rear gable, designed for a last stand against the savages. The "port holes" were there—two tiny casements, one on each side, down low under the eaves in the loft of the original cabin. The old roof line could be traced easily, passing just over the tops of the casements, but the house had been widened and heightened generations ago, leaving the two little windows stranded in a somewhat curious position. It would have been physically impossible for the brave settler to have tilted his weapon below the horizontal without pushing his head through the original rafters. The settlers who first crossed these hills, were indeed brave and hardy, but most of their struggles were spiritual, or waged against the forces of nature.

EPHRATA

There is one important and pathetic trip which every Pennsylvania German explorer should take, and that is the journey to Ephrata. Although little but pillaged ruins are left of this prosperous and remarkable monas-

tic settlement, nevertheless "The Cloisters" still remain in many ways the most authentic medieval German structures erected in Pennsylvania (Pl. 54). Despite their primitive construction, the Saal and the Sisters' House raise their steep, many storied roofs in the faithful spirit of old Germany (Pl. 55). Some of the dormers remain, on the Sisters' House (Pl. 56), but those on the Saal have been removed. The framing still reveals their position, under the roof. The exterior walls are covered with an assortment of clapboards, early lock-grooved boarding, hand split shingles, pebble dash, and rusty tin (Pl. 57). The writer feels sure that these walls were originally of pointed log work, possibly genuine half-timbering. May the present unlovely cloak remain until the happy day of restoration! The windows are very small, irregularly spaced, and mostly casements (Pls. 60 and 61). (One leaded casement is pointed out to visitors.) Early photographs show snatches of door yard gardens and grape arbors, but now the ground is trodden bare.

Inside, where visitors are permitted, the features are most interesting. Naturally, the extreme asceticism of life at "the settlement" affected the architecture, producing a rigid and monastic simplicity; but due allowance must also be made for the pitiful barrenness of these venerable buildings today (Pls. 62 to 72). What a wonderful picture they must have presented under the loving care of the "Superintendent," furnished with austere but lovely peasant artistry, decorated with scriptural texts illuminated in medieval colors, and teeming with all the personal and religious paraphernalia of an enthusiastic spiritual experiment. To appreciate Ephrata, you must sweep away the dust and change of almost two centuries, see the freshly scrubbed wooden doors, shining brick and tile floors, trim gardens and orchards, and every-

where sturdy brothers in long brown robes, or groups of hooded sisters proceeding quietly about their appointed tasks.⁹ It is sad that Pennsylvania has not appreciated the priceless importance of this unique protestant monastery to future generations, who will surely be interested in the strange pietistic faith which flourished here. Many historians have recorded the significant parts played by this colony of courageous religionists in the frontier history of Pennsylvania; but our chief concern is with the architecture.

Originally, the principal group consisted of a Brothers' House, on one side of a wide court or yard; a Sisters' House opposite; the Saal (or meeting house) at one end, between the two; and a few small log hermitages or cabins in the center of the court. (The Superintendent, Conrad Beisel, occupied one of these separate buildings.) The Brothers' House was destroyed quite recently, the Superintendent's cabin is gone, but the others remain to-day, though in mutilated form (Pl. 59). In addition, there is still standing the old Bake House (Pl. 58), the outside oven, several log hermitages outside the monastery court, and the Ephrata Academy building. A most interesting "Tinker's Shop," one of the last of the various industrial buildings, was pulled down but two years ago. A place so rich in historical lore should be studied and

9. The Chronicon Ephratense confirms graphically this fanciful description. The account of the building of a "House of Prayer" at Ephrata is so beautiful that a paragraph is quoted: "The mason-work was done in six weeks, in which time it neither snowed nor rained, and was raised up in December of the year 1739. At that time things were done as in the days of the restoration of Jerusalem; all the Brethren were masons, builders, carpenters, etc., for God gave them wisdom and great patience in their daily work; moreover they were greatly concerned that none of the show of the world-spirit should be introduced. This house of prayer was a large and sightly structure. Below was a large room furnished with chairs, and adorned with texts in Gothic letters, for the congregation. Here the Superintendent had his seat; behind him a choir-gallery was built, in the lower part of which sat the Solitary Brethren, and in the upper, the Sisters. In the second story there was another large hall, furnished with everything needed for holding the Agapae. In the third story were dwelling rooms for eight Solitary persons. In this house many wonders of God were manifested forth, so that its future fate was much lamented." (It did not stand more than 38 years, being converted into a hospital during the Revolution, after which it was never restored again.)

restored with the most scholarly care; every bit of ruin should be evaluated and explained, and every contour of the ground considered.

Today, visitors may enter the first floor room of the Saal and the bare dining and kitchen rooms beyond. They are replete with medieval spirit: the Saal, with plain chamfered posts, and board ceiling, and a few bits of furniture; the kitchen still equipped with its stone sink, brick floor, and scupper through the wall. Most of the Sisters' House may also be seen, and here are European fire places, with hand made tile hearths, quaint monastic cells, and narrow passages, winding stairs with rope rails, and many other details. The battened doors with their wrought hinges and graceful wooden latches are especially worthy of note. (Doors of this sort, constructed of vertical boards, with tapered and chamfered battens are common in primitive Pennsylvania houses, but seem particularly appropriate in German work. An usually beautiful example may be seen in the Valendine Vihmann house in Lebanon County.) Each floor has a stone sink with lip extending through the wall; and the walls themselves, of timbers and plaster are most significant. In the room where the winding stairs land at the third floor level is a fireplace with a square hole in the jamb, marking the evident location of a "German stove" (Pl. 67). This stove projected into a sizeable square room beyond, equipped with plain benches around the walls, where the Sisters assembled in the middle of the night, at the call of the superintendent, to hear his long and earnest exhortations, given at irregular intervals, in obedience to the promptings of the Spirit (Pl. 68). The chimneys of the main buildings are all in the center, and each fireplace is designed individually. The attic floor was, at one time, covered with clay, probably to insulate the rooms below. A tradition persists that

the roof was originally thatch, which is not impossible, as the writer has been told that other German thatched roofs existed in Pennsylvania; but another tradition, explaining the attic floor, sounds less probable. The clay is said to have been placed as a fire stop in case the roof ignited from the flaming arrows of hostile Indians. It might have been intended as a check to fires from natural causes, but, again the Indian theory is doubtful, when the history of Ephrata is known.

BETHLEHEM

Another religious settlement, familiar to our explorers by this time, is the Moravian town of Bethlehem, with its well preserved seminary buildings. This rambling group is a veritable store house of Germanic features. Steep roofs, central chimneys, diagonal board doors, and other details have been mentioned earlier; and to these should be added square tile floors (Pls. 81 and 82), cornices with double barge boards and scrolled ends (Pl. 79), two stories of dormers, brick relieving arches (Pl. 77),—but the list is becoming too long, and some of the features require special comment.

Visitors, climbing the steep hill past the Seminary for the first time, are almost sure to pause when they reach the quaint sloping court yard in the center of the group. An old-world serenity lingers about this little quadrangle, still dominated by the primitive six-sided cupola of the old "Bell House," though the little building itself is now hemmed in on both sides by naive additions and completely merged into the placid group (Pl. 75). The whole composition is so lovely just as it is, that the writer cannot help hoping that no restorations will ever be attempted. It is one of those rare instances in which many changes and additions have at length built up a restrained and well balanced whole. Just for our own in-

terest, let us speculate concerning these changes, but since the "adult" is so successful, we shall not plead for a return to "youth." Vertical joints in the stonework show plainly the size of the original Bell House, with three prim windows closely grouped in the center at each story, and plenty of wall space both sides. At the second floor line, the joists have been sawed off flush with the outside of the wall, just as they were at the Levan and Mueller houses, but here we find no projecting flashing course further up the wall, to mark the top of the pent roof. A closer glance reveals the fact that the central window on the second floor is four lights of glass in width, while the others are but three (you must overlook the right-hand window, which, like the ugly duckling, really doesn't belong in the brood. It has but two lights in each sash, and clearly belongs to the Victorian era). Moreover, the evidence is plain that the wider central window replaces an earlier door; the space below, to the floor line, being filled up and plastered, between the old stone jambs. In a flash we realize that a balcony, and not a pent roof, originally crossed the front of the structure. But there are further discoveries to make—look very carefully each side of the main doorway. Faint traces of a broad brick-arched opening remain (so well concealed that a photograph does not show them). Moreover, the door and frame are not like the others nearby; in fact, you need only glance to your right and see the side door of the Sisters' House, to realize that something about the Bell House door is out of key. Though early, it is obviously an alteration, and we must mentally restore the broad low-arched opening under the balcony to reconstruct the original aspect of the little structure. If you like to ask questions, you may find out that the building was built squarely across a street in the early Moravian plan of the settlement, and,

to this day, the doors at each end of the central hall are supposed to remain unlocked from sunrise to sunset, to honor the ancient right-of-way. What an exquisite bit of Germanic design this building must have been when it stood alone, crowned by its lovely bell-roofed cupola and delicate weathervane, made from Cammerhoff's own drawing and depicting the historic emblem of the church, a lamb with a banner. A delightful transitional note is seen in the design of the railing of the cupola platform; done in the best "Chinese" style, which Chippendale was popularizing at that very moment in England. In contrast to the Renaissance feeling pervading the cupola and windows, is the German gambrel (or two-slope) roof, with its many prototypes in the old country. This same form of roof is found at Nazareth: on old Whitefield Hall (Pl. 53) and the Moravian Boys' School (Pl. 52); at Lititz: on the Moravian School; and on the Mueller house of Illig's Mill. At Nazareth and Lititz are also truncated gables, in which the upper slope of the gambrel is hipped back from the gable ends (Pl. 52).

Few persons ever go sufficiently out of their way in Bethlehem to find the old Moravian Water Works (Pl. 80), an unpretentious little stone building, down under the shadow of the great concrete bridge, leading into the town. In addition to its brick-arched lintels, steep roof, and splendid tapered barge boards, the gables show a very rare Germanic feature. For a short distance down from the ridge, they are sheathed in clapboards. The same motif occurs on Fort Zeller (Pl. 17), but there the sheathing is run vertically. A little stone shop in Schaefferstown also displays the feature, reduced to a few clapboards in height. A large part of the zest of exploring is this ever-present possibility of finding something important in the most unlikely places.

The interiors of the Moravian Seminary reflect much Germanic atmosphere. For instance, one of the stairs has a railing jigged, or cut out in design, from flat boards (Pl. 90)—a Germanic feature familiar to anyone who has seen the balcony and stair railings of south Germany and Switzerland. In the Lutheran Church at Trappe, the balcony and organ loft railings are of the same type (Pl. 86). One of the nicest examples of the motif in Pennsylvania is in the Hiester house (Pls. 92 and 93), at Sumneytown (where some of the very finest wrought iron hinges are also carefully preserved). In order to finish the subject of stairs, it might be well to say that there are two other types peculiar to German Pennsylvania.

One is the often illustrated Mueller house stairs, now in the Pennsylvania Museum of Art, Philadelphia (Pl. 96), with distinct baroque¹⁰ feeling, and a large, round, master newel post extending from floor to floor at the turn of the stairs. A photograph is reproduced of a German house near Womelsdorf (Pl. 42), which has been completely modernized inside, except for this great round master newel, which the modernizers evidently feared to remove. The writer sadly records the former presence of an important bit of Swiss type sawed railings, in baroque pattern, on the second floor of a log cabin near Pottstown. Nothing but traces of the cabin foundation remain today; and, unfortunately, he did not obtain a photograph.

The other type of stairs is the primitive sort found in cabins, with thick treads let into the side stringers, and no risers. A particularly fine example is the attic stairs, still remaining in the Mueller house, and the type may be seen in the Herr cabin, Fort Zeller, and numerous other places.

10. Late Renaissance, heavy and over-ornamented; usually considered decadent.

BUILDING METHODS

It might be interesting here to insert a few paragraphs, describing the methods, and conditions surrounding, construction in the colony; especially those which tended to produce repetition of motifs. The advertisements of wood-working shops have been noted earlier, as well as their effect in unifying certain features of design. Visitors to the Hamilton Club, in Lancaster, may see a lovely mantel, removed from "The Grape," an inn of the early federal period in that city. The central panel, of modelled "composition" shows a funeral urn, a cheerful motif common after Washington's passing, and, on the base of the urn, in small incised letters, the inscription—"R. Wellford, delit." Robert Wellford was a maker of plastic ornament in Philadelphia, and his product, definitely identified, has been found on mantels from Carlisle, Pennsylvania, to Salem, Massachusetts. Another factor, operating to produce unity in certain details of Colonial design, was the apprentice system, by which carpenters were trained in design as well as in the use of tools. The Carpenters' Company at Philadelphia, required six years "at the bench" as a qualification for membership; and this historic organization, quartered in Carpenters' Hall, took pride in its fine library, designed to give poor apprentices the opportunities of education. All master carpenters owned copies of the excellent books of design prevalent at the time, which contained many well-drawn suggestions, from mantels to mansions. The guild system was particularly strong in medieval Germany, and undoubtedly the immigrants included many well-trained masons and carpenters, with similar ideas and documents.

There were no architects, as we know the profession today, in colonial Pennsylvania. The master builders were the designers (and well qualified for their task).

Moreover, where time and wealth permitted, it was regarded as an essential part of a gentleman's education to know something of architecture. Thomas Jefferson designed his home (Monticello), the University of Virginia, and the Virginia State Capitol; Washington laid out the extensions to Mount Vernon himself; and the United States Capitol competition was won by Dr. William Thornton. (In spite of public advertising, the other designs submitted would not do credit to a freshman in a modern architectural school.) Thus the buildings of the early Pennsylvania Germans were directly the product of their owners and the mechanics who assisted them; and these latter were doubtless German artisans, in the main. They wrought to a large extent from memory, as their buildings prove, or from such documents as they may have possessed, as part of their trade equipment. The mouldings they used were frequently (though not always) as characteristic as the architectural forms. There were, of course, the unifying factors mentioned, which doubtless led some carpenters to harmonize their own parts of the design, as well as they could, to the stock materials purchased in shops. It is equally possible that purchased stock materials were imitated locally. But in many cases, the characteristic "heaviness" of the mouldings indicate their medieval German source. This is true of the Hiester house interiors at Sumneytown, which are much earlier in feeling than the exterior. The window frames at the Mueller house have splendid German mouldings, "run" by hand on the solid oak. The great summer beams, taken from this house, as well as the mantel shelves, are equally medieval in the character of their mouldings.

INTERIORS

It is unnecessary, perhaps, to say much about the

Mueller interiors, now reconstructed in the Pennsylvania Museum of Art (Pl. 96). They are remarkable rooms, taken from a remarkable house (and much of very great interest to the real student still remains at the old building). A noteworthy feature of these interiors is the carved and fielded panelling of the doors, formed by an extra surface with shaped outline, carved above the fielded surface of the panel. Some of the doors in the Bethlehem Gemein Haus also show this extra carved surface, although the panel arrangement is less complicated. You will not have done your whole duty as an explorer, however, until you have visited and "absorbed" the Mueller rooms: indeed, you will do well to start your pilgrimage there. With their rich treasures of furniture and household belongings, they will equip your imagination to reconstruct the former glory of the dusty, barren places you will find. The life of German Pennsylvania was far from sombre. Rich, barbaric colorings; quaint, medieval designs; and an in-bred love of freedom, which cherished the home and all that it represented, contributed to the development of a peculiar and lovely peasant art. In the Pennsylvania Museum you will see this art enriching the architecture, and completing the picture.

CHURCH BUILDING

Thus far, our account has contained but one brief reference to a distinct and separate church building, which may seem a grave omission to those who know how much of the best artistic work, in every age, has centered about the churches. That Pennsylvania Germans were more than ordinarily devout is a matter of history, but we should also recall that they were members of new and dissenting sects, and had lately experienced the persecution which always drives from the "Synagogue" those

who oppose time-honored doctrines. Compelled to worship secretly, their homes in Germany had been their churches, and such they were, at first, in Pennsylvania. Because their revolt had been against ecclesiasticism, their early meeting houses were little more than larger cabins, with no provision needed for elaborate ritual. The old Hereford Mennonite Meeting House, superseded by a larger structure in 1899, was a typical example, built of logs, one story high, with a fine pent eaves, supported in the center with the end of a summer beam, and at each end, by extensions of the corner logs. The roof was not very steep, but there were two small, central chimneys. Another log Mennonite Meeting House, very similar in design, is still standing at Landisville, in Lancaster County. However, most of the meeting houses of "the sects" which still remain are not of the significant early character. The Lutherans and Moravians preserved a more formal worship, and might have left a Pennsylvania German ecclesiastical architecture under different conditions. At Bethlehem, the original Moravian Chapel was so completely altered in the Victorian era that we cannot imagine its earlier form. The present church is a beautiful, but late, example of pure Renaissance design. The other Moravian settlements were frontier posts in the early days, and, like "the sects," the Moravians worshipped in homes and barns.

The oldest unaltered Lutheran church in America is likewise the most distinctly Germanic church in Pennsylvania, and must be visited by everyone who aspires to a complete knowledge of the style. It is a little stone building (Pl. 83), preserved with loving care beside its large brick successor of Victorian days, in the little village of Trappe. Beside its octagonal end are the tombs of Henry Melchior Muhlenberg, first pastor at Trappe, and his son, General John Peter Gabriel Muhlen-

berg, of Washington's staff. Before the Revolution, the General was pastor at Woodstock, Virginia; and one Sunday he closed his sermon with the famous words: "There is a time to preach, and a time to pray; there is also a time to fight, and that time has now come." Throwing aside his gown, he revealed beneath it a Continental uniform.

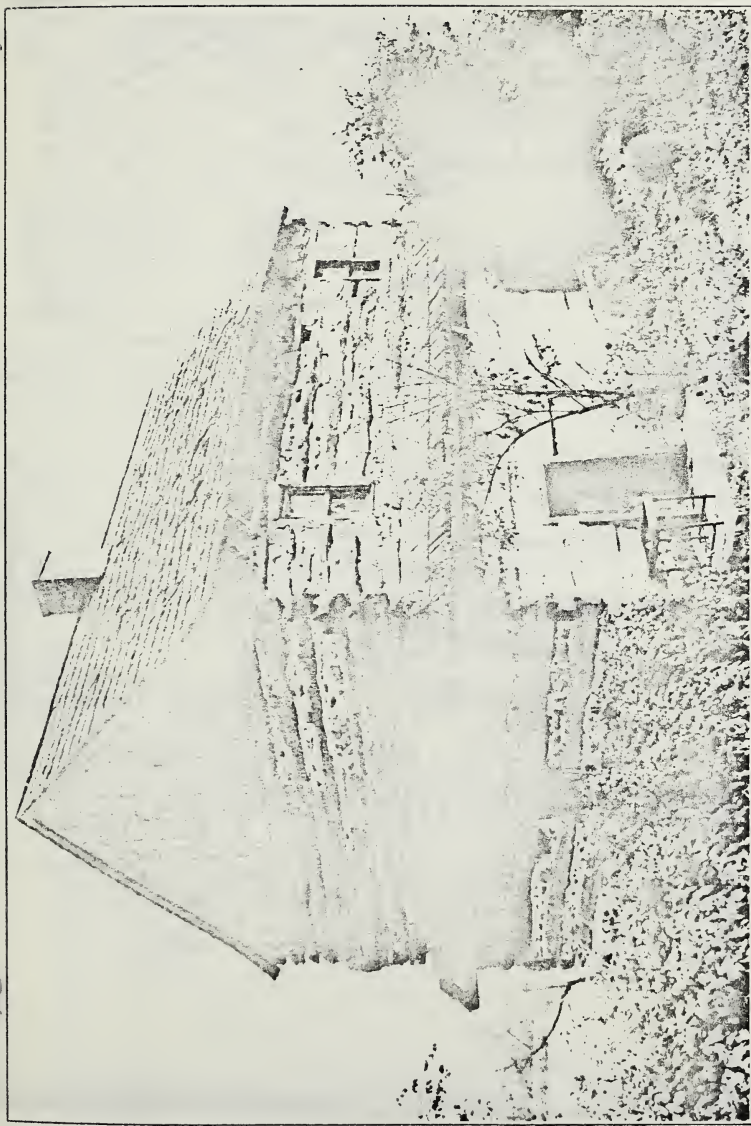
The building is a gambrel roofed structure, with hipped octagonal end, and the ridge carries two lovely wrought weathervanes, strongly reminiscent of the imaginative iron work of medieval Germany (Pl. 87). Inside, the main posts are decidedly Germanic in moulding, and the sturdy atmosphere is unmistakable (Pls. 84 to 86). The balcony rail is "jigged" out of flat boards, and there is more jigged work and delicate ram's horn hinges on the best pews. However, this is the only Lutheran church in the spirit of old Germany. Thereafter, the Georgian mode of the Episcopalians, whom they resembled in many ways, became the accepted style of the Lutherans, with some lovely results, but these churches have no immediate interest for us.

We have mentioned the considerations which caused the English, and not the Germans, to rear the public buildings in the colony, and we have also remarked that the German settlers were primarily farmers. Thus, their houses and barns were naturally their principal architecture, but in them they succeeded in writing their full story. The spirit is always the important thing in architecture—vastly more important than any academic knowledge of details, and the excuse for the many digressions thus far is the necessity of vitalizing the dull aspect of history in order to convey this spirit.¹¹ If any

11. Ralph Adams Cram, noted authority on Gothic art, calls this subtle quality in buildings "character." In his book, "The Substance of Gothic," he writes: "Character is the hardest thing to define, but in a way the most significant. It is the quality which makes a thing Gothic whether its structural system is of the perfectly developed type or not . . . Character means for us difference in quality, and this is both material and spiritual. Saint Georges de Boscherville has, for example, almost as many Gothic elements in its construction as the Cathedral Sens, but the one is essentially Norman in character, the other just as essentially Gothic."

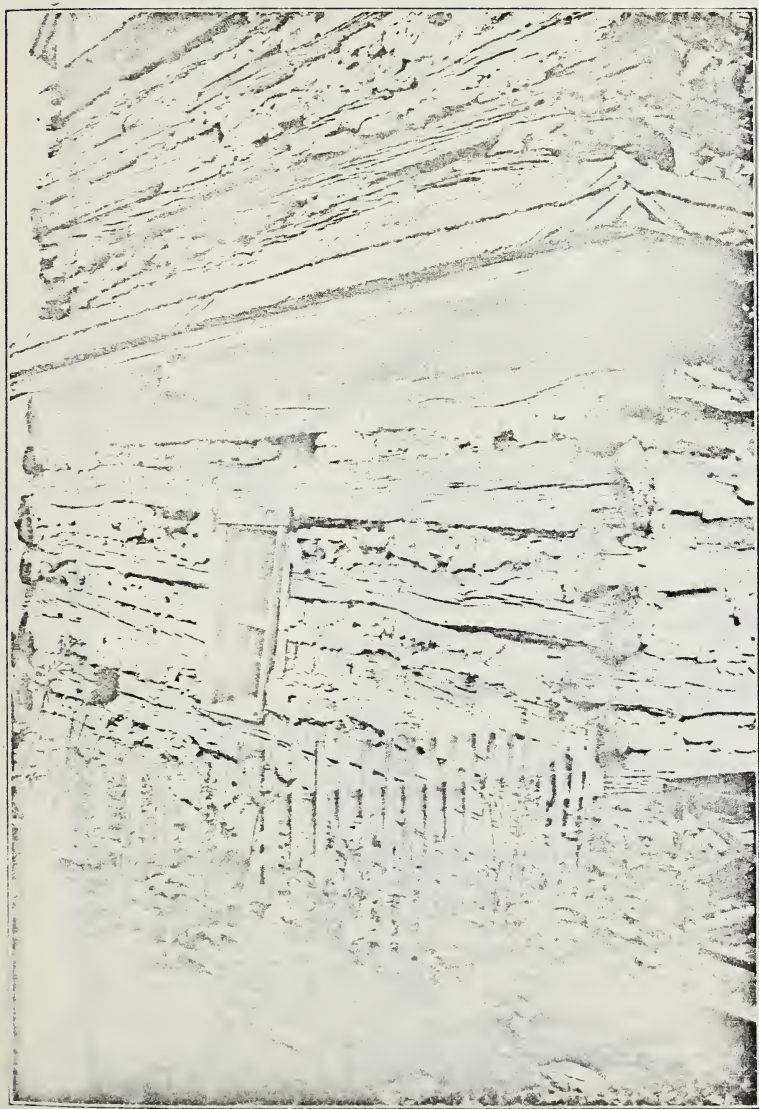
reader has not absorbed the underlying character of Pennsylvania German architecture, or still doubts its separate existence, he may amuse himself further by a study of the appended photographs, with their descriptions and references. But if he really wants to enjoy the research, he will climb into an old car, and go forth upon a happy adventure, to prove the case first-hand.

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Log House, near Landis' Store, Berks County. A pure type of Germanic settler's log house. Plain steep roof, with "kick" at eaves; central chimney; vertical-sheathed gable; encircling pent roof; small widely spaced windows.

PLATE 3



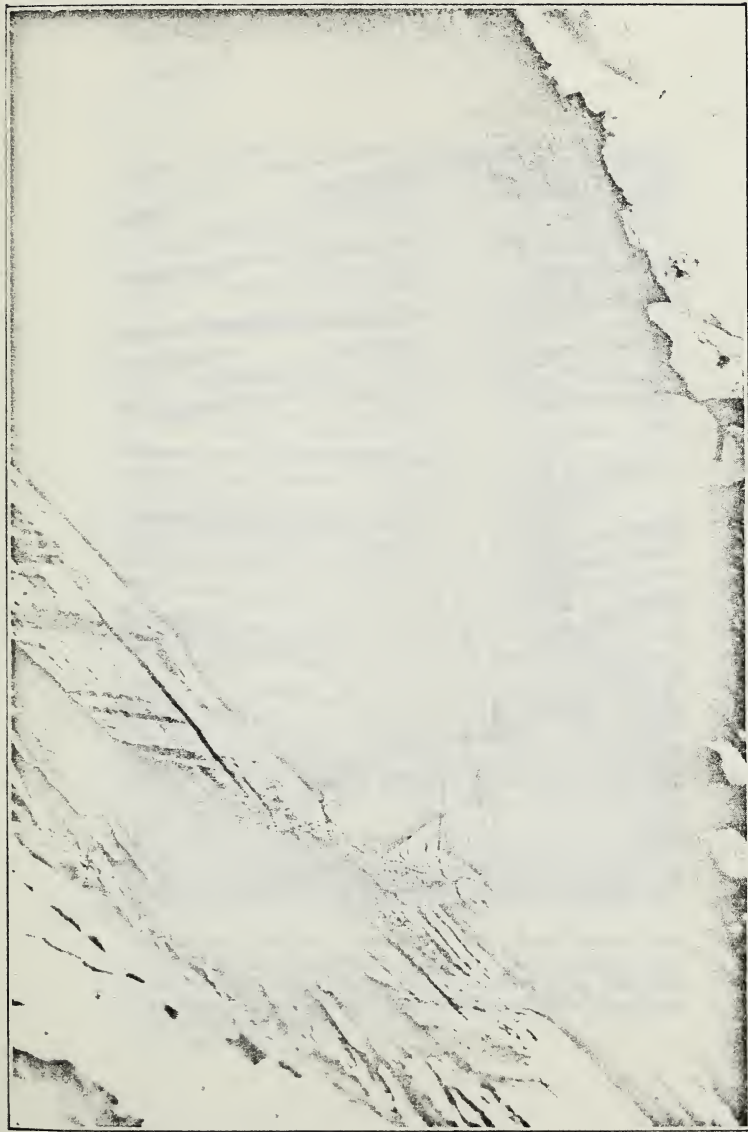
DETAIL OF CORNER, Landis' Store log house. Plate of pent roof supported by projecting end of summer beam.



DETAIL OF EAVES, Landis' Store log house. Upper log projects slightly to provide secure bearing for roof plate. "Kick" produced by addition of false rafters.



END OF SUMMER BEAM, Landis' Store log house. This beam runs lengthwise through center of house, and projects as shown on each end to support plate of pent roof.



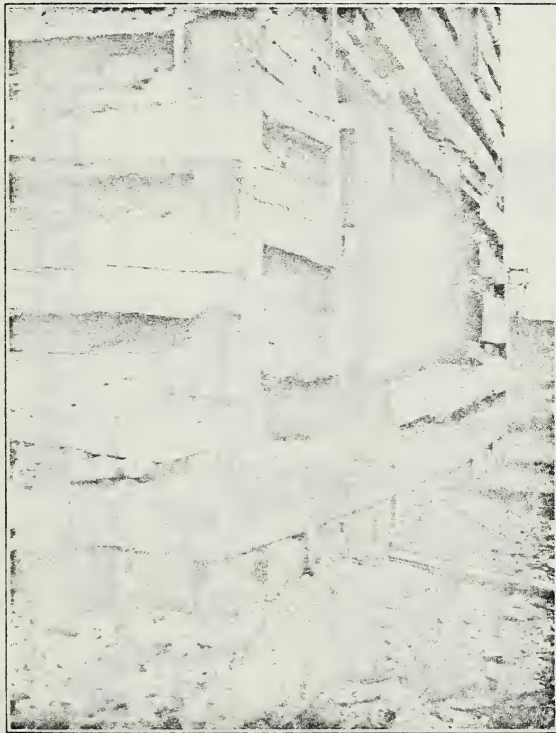
INTERMEDIATE SUPPORTS OF PENT ROOF PLATES, Landis' Store log house. Formed by extending occasional second floor joists through the wall across the long side of the house.

PLATE 7



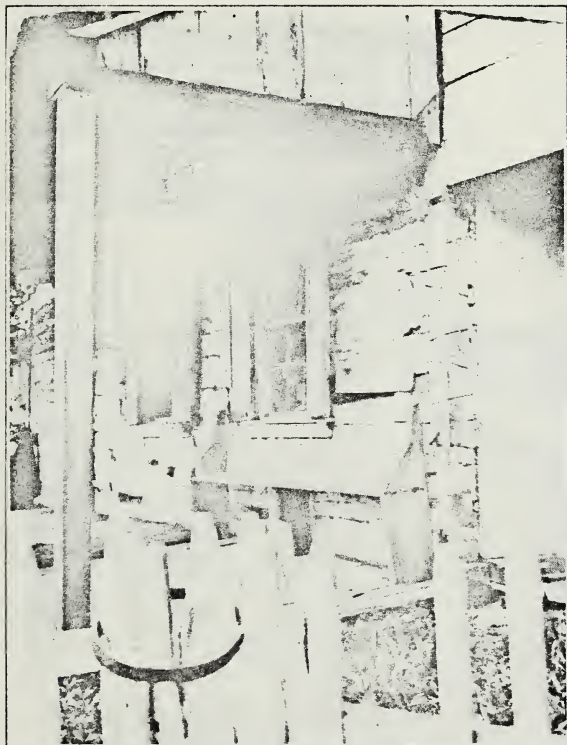
PRIMITIVE CORNER CONSTRUCTION. Log house near Brickerville, Lancaster County. The simplest type of corner. The large stone notched into the logs to the left of the corner, projected into the room as a candle shelf.

PLATE 8



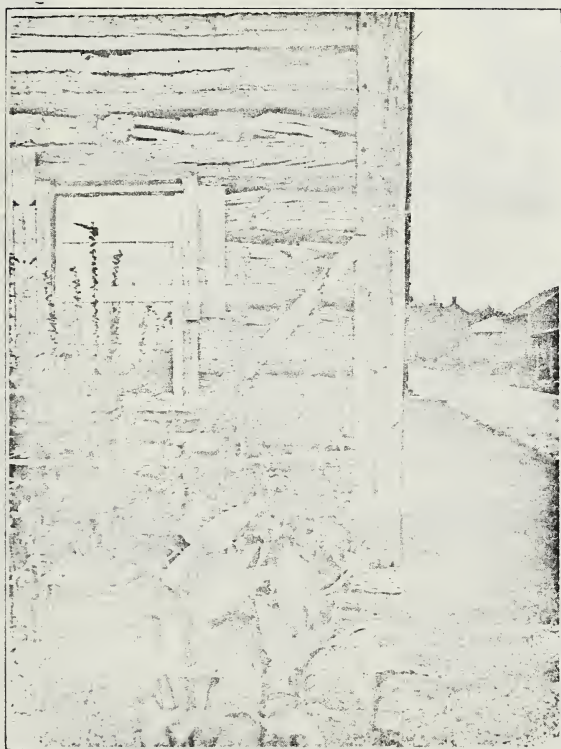
INTERLOCKING NOTCHED CORNER. Log house near Reading. The commonest type of corner. The falling away of the "chinking" between the logs reveals the construction clearly.

PLATE 9



DOVETAILED CORNER. Log house formerly standing in Hinkletown, and said to have been the pioneer home of the Hoover family. A somewhat rare type of corner, typical of log houses in south Germany and Switzerland.

PLATE 10

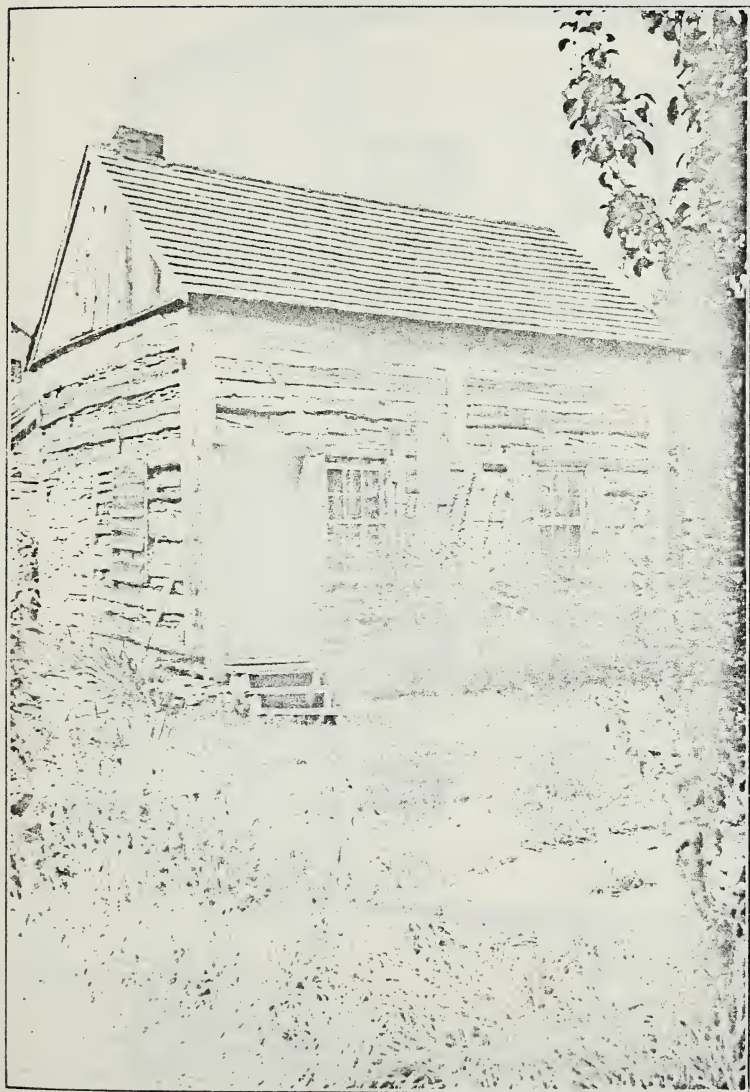


MORTISED AND PEGGED CORNER. Log house in Schaeferstown, Lebanon County. A very rare type, closely approximating real half-timber construction; with diagonal braces let in flush with the logs.

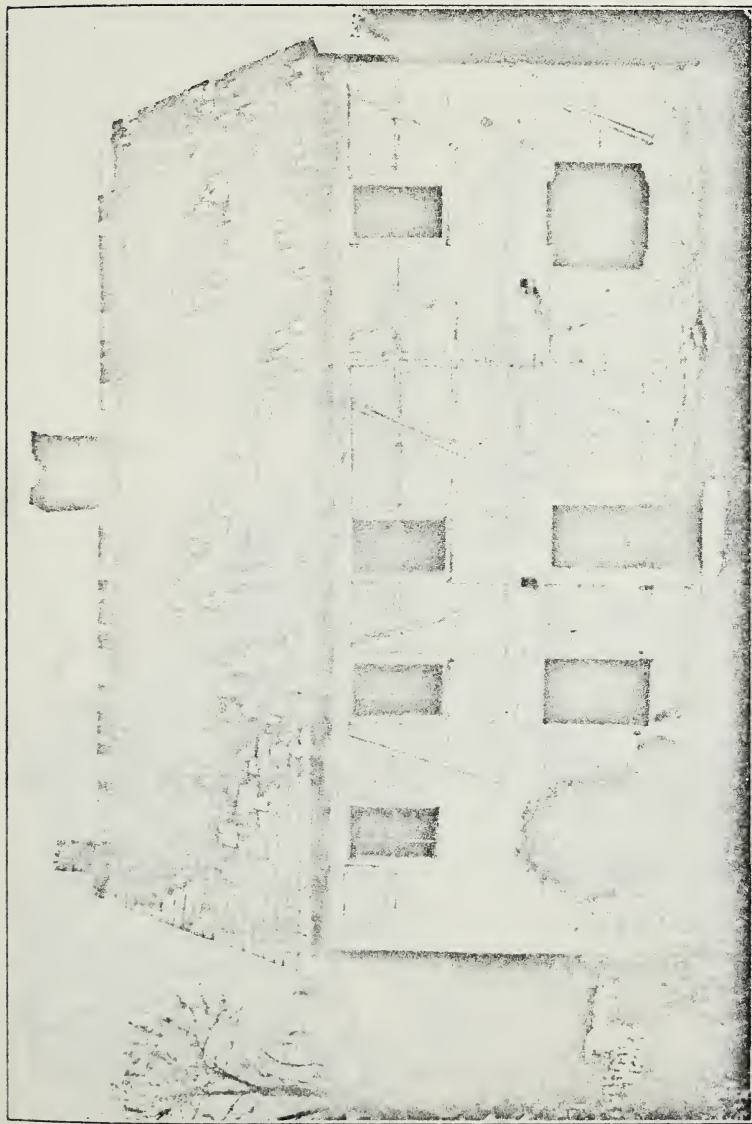


Figure 1. A faint, large-scale architectural drawing or map, possibly a floor plan or site plan, showing a complex layout of rooms or structures. The drawing is very light and appears to be a reproduction or a very faded original. It features a central rectangular area with various internal divisions and a larger, more complex structure to the left. The overall impression is that of a technical drawing or a historical map.

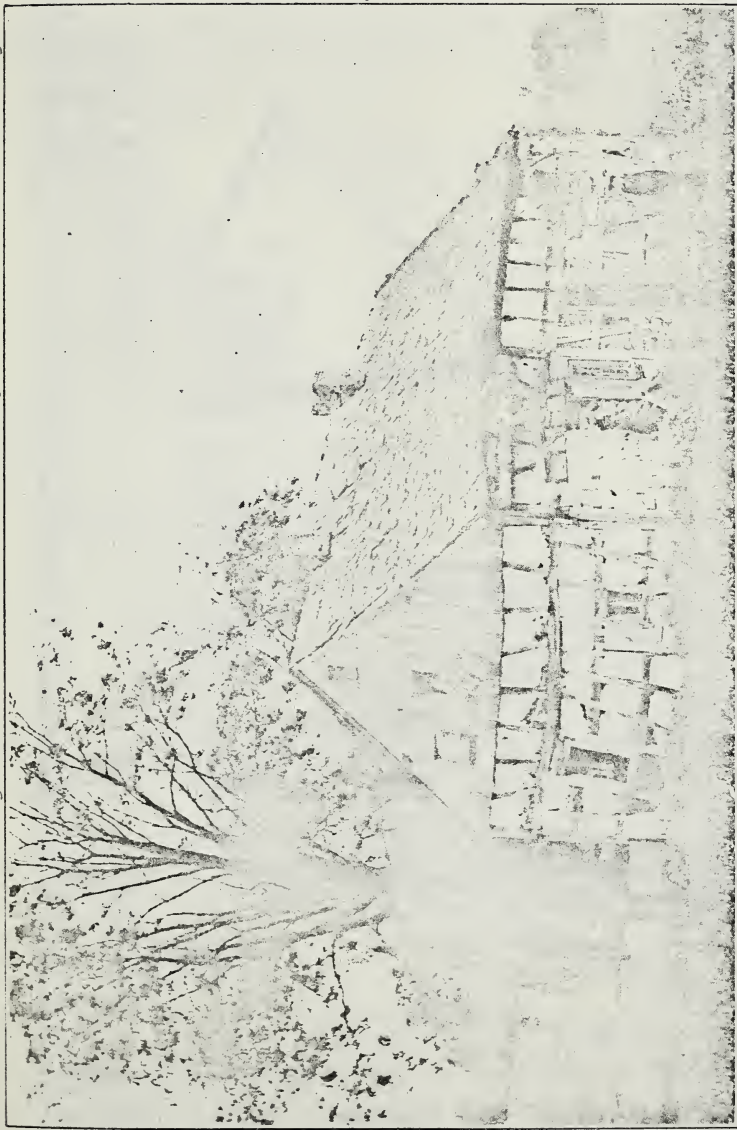
PLATE 11



LOG HOUSE, in Schaefferstown, with construction approaching half-timbering.



MORAVIAN MEETING HOUSE AND SCHOOL, OLEY VALLEY. A rare early photograph by H. Winslow Fegley, Esq., of Reading, taken prior to the "modernizing changes, and before the wall was covered with tar paper. A genuine half-timber building, still standing. (Photograph used by permission.)



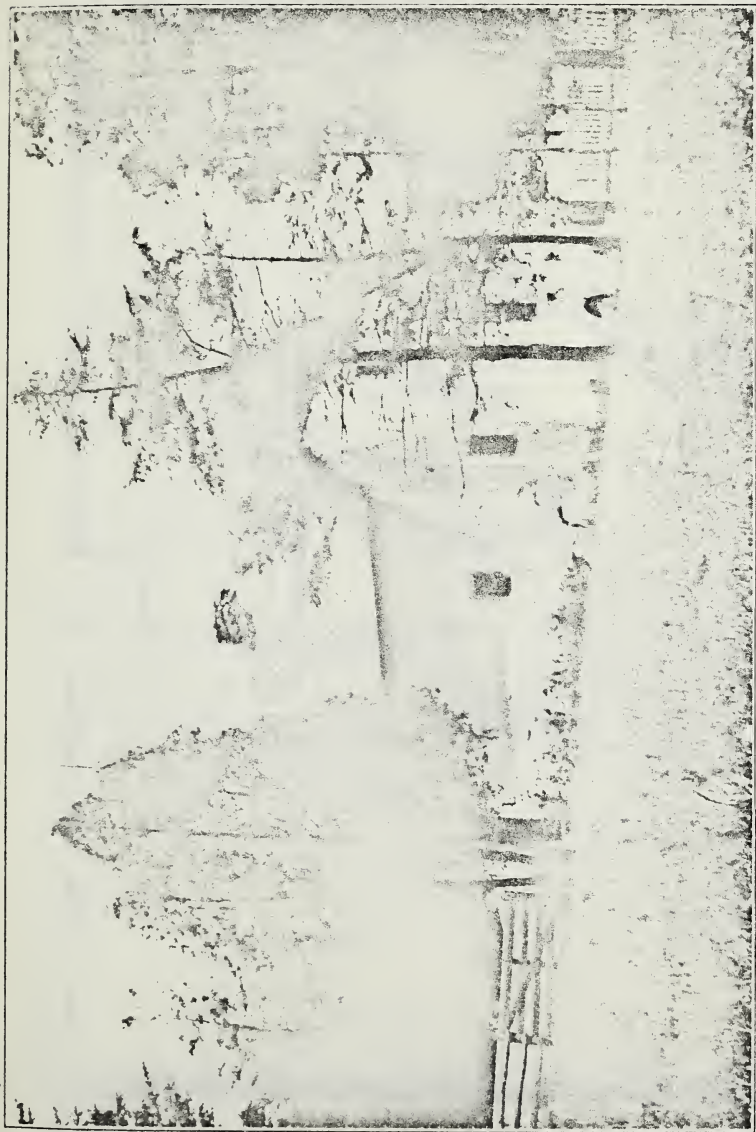
THE "SAWBUCK" HOUSE, formerly standing in Landis' Valley, Lancaster County. A fine example of true half-timber construction. (Photograph by A. K. Hostetter, Esq.)



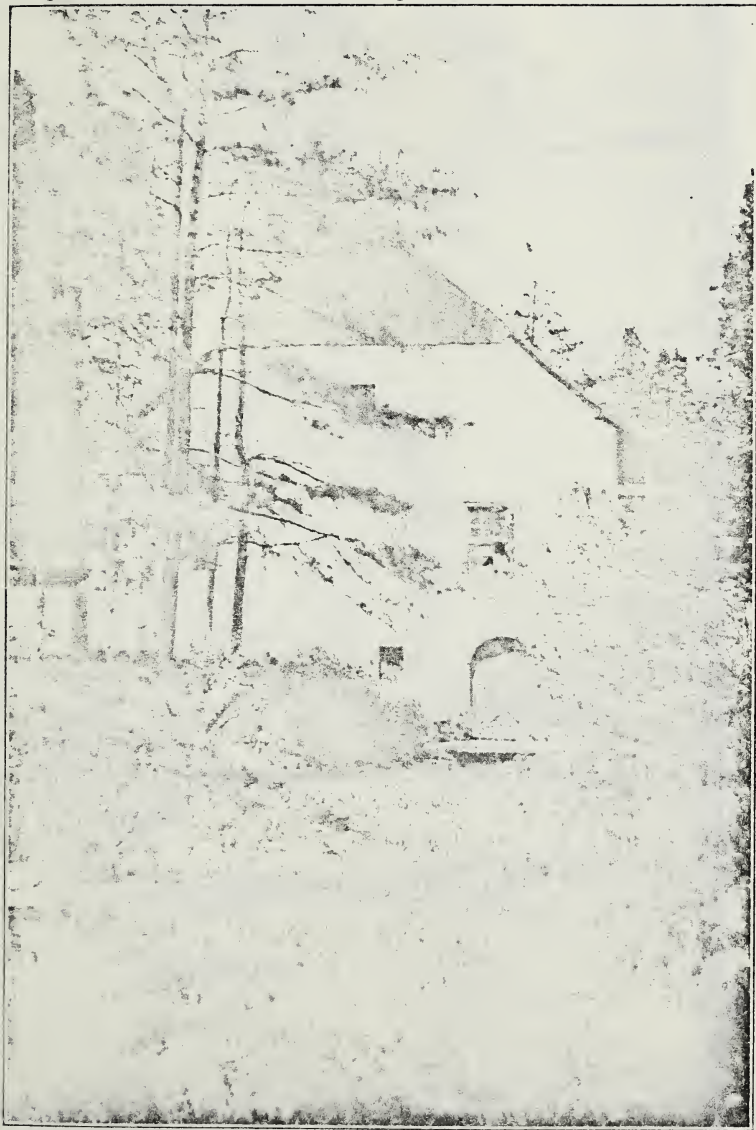
LOG HOUSE, at Lititz. A remarkable early Moravian log house; and probably the oldest structure in Lititz. Plain, steep roof, with "kick"; vertical gable sheathing, and board water table; two-story attic; small, widely spaced windows.



LOG HOUSE, opposite Moravian Seminary, Lititz. Splendid example of small "village" log house. Vertical gable sheathing, with board water table.



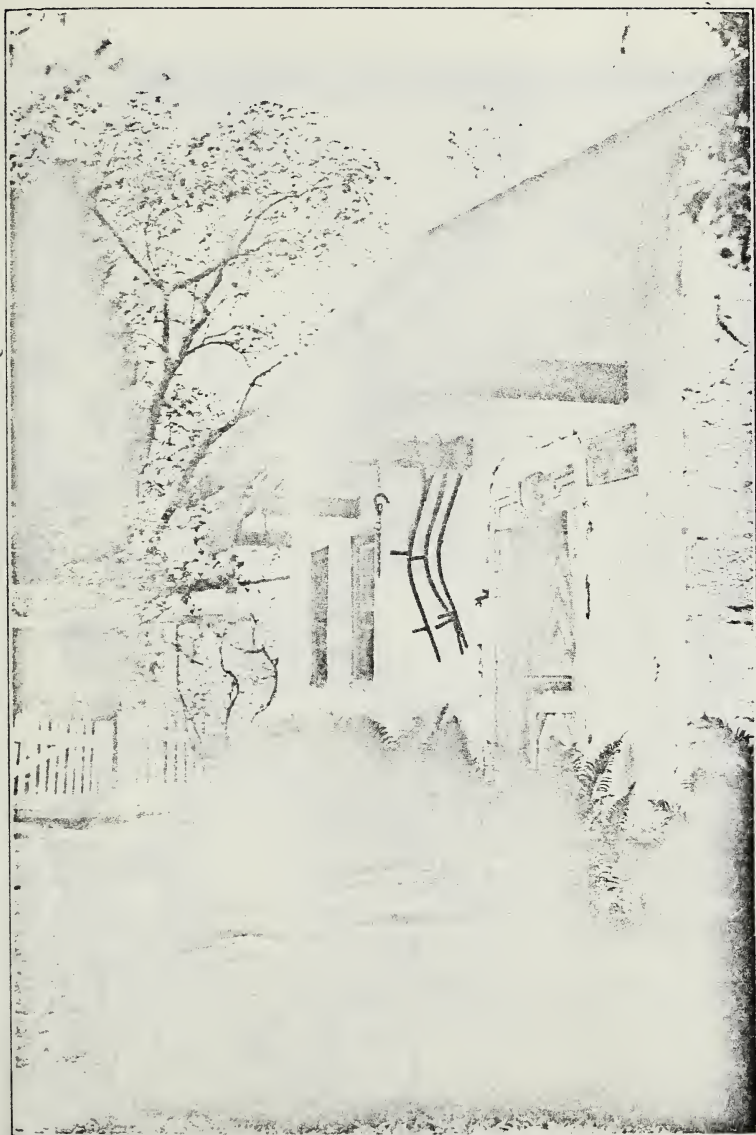
"Fort" ZELLER, near Womelsdorf. A fine Germanic stone cabin. Plain, steep roof, with "kick" at eaves; central chimney; sheathed gable peak; original tiny stone-framed casements, widely spaced.



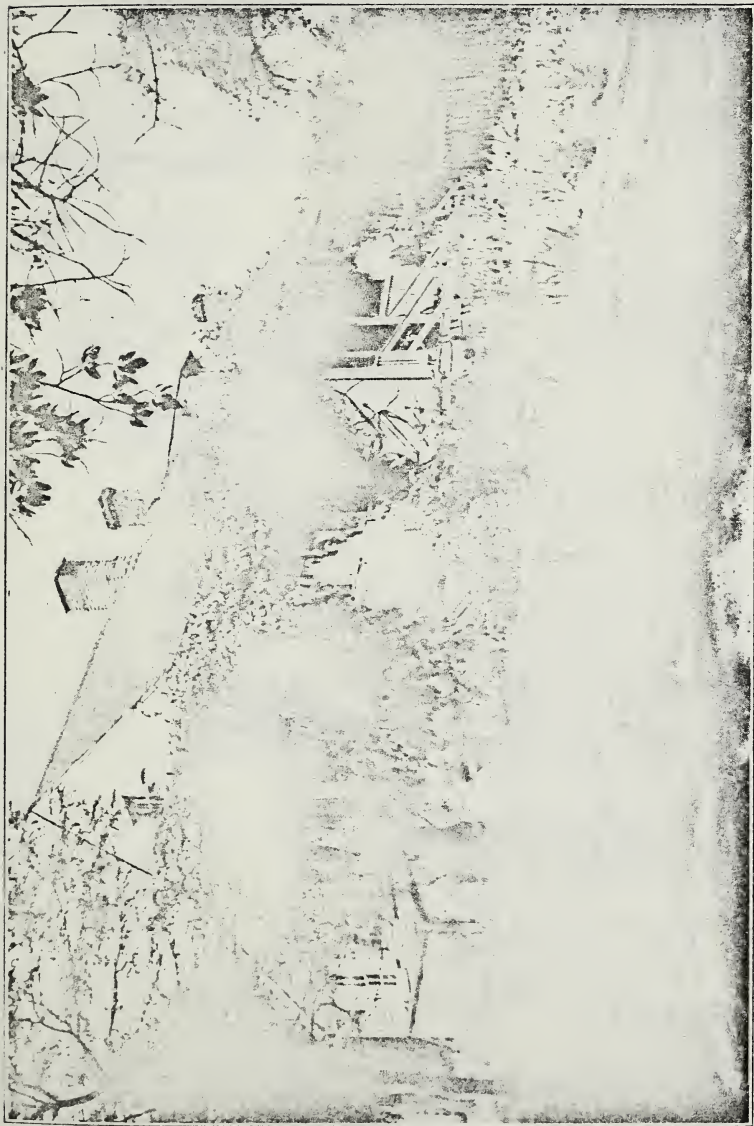
THE SPRING-ROOM GABLE, Fort Zeller. The window over the arched spring-room door is probably a later replacement.



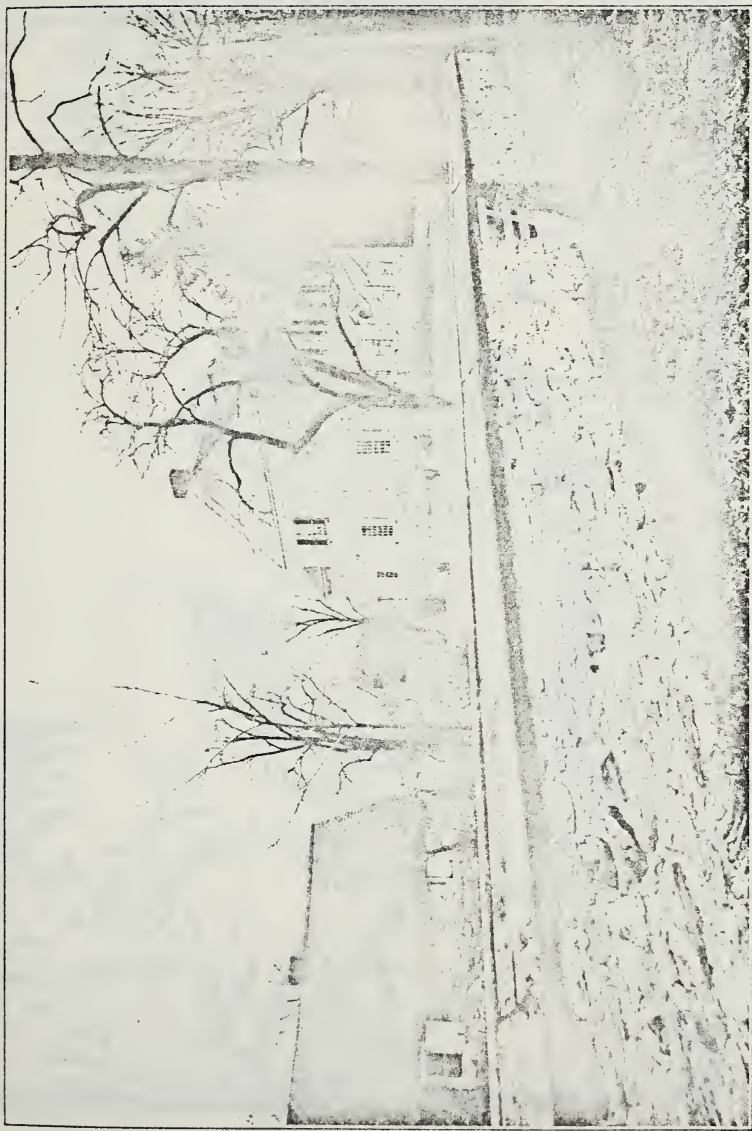
THE SPRING-ROOM DOOR, Fort Zeller. Door frame of dressed sandstone; door faced with diagonal moulded-joint boards, fastened with wooden pegs.



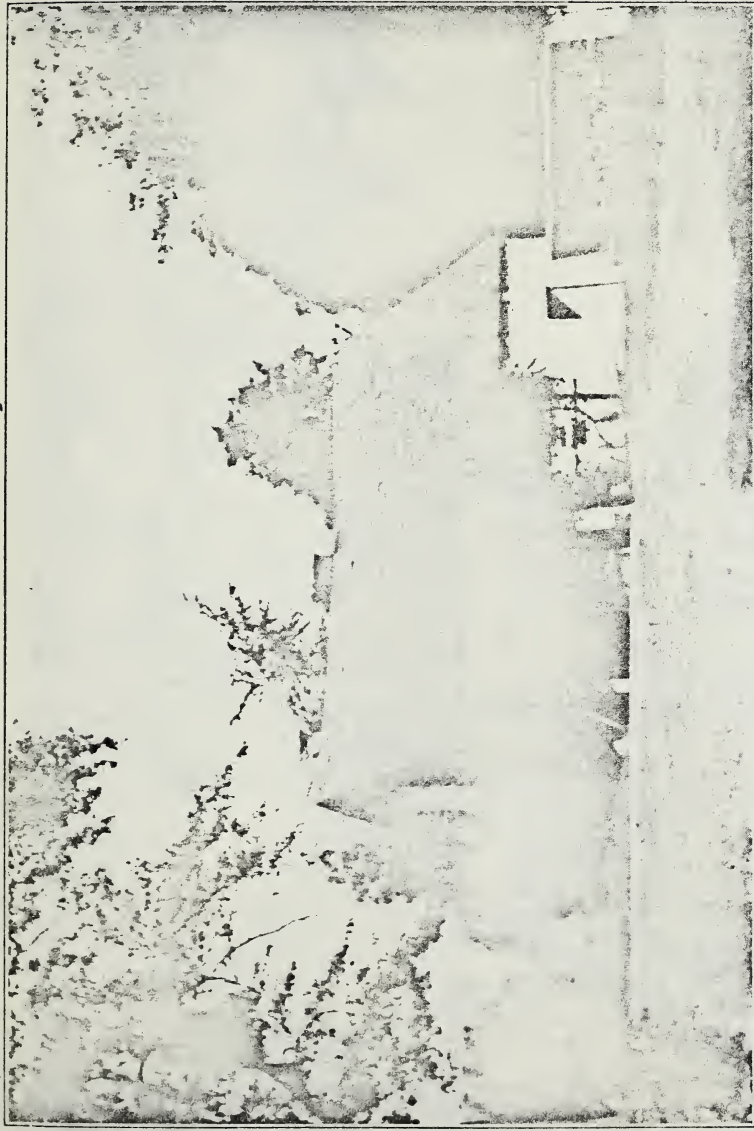
ENTRANCE DOOR, Fort Zeller. Door frame of carved sandstone; door faced with diagonal moulded-joint boards, fastened with wooden pegs; ceiling joists extended through wall to carry posts supporting plate of overhang; date panel to right of door.



STONE CABIN, on grounds of Moravian Seminary, Bethlehem. Steep roof; double central chimneys; shed-roof dormer.



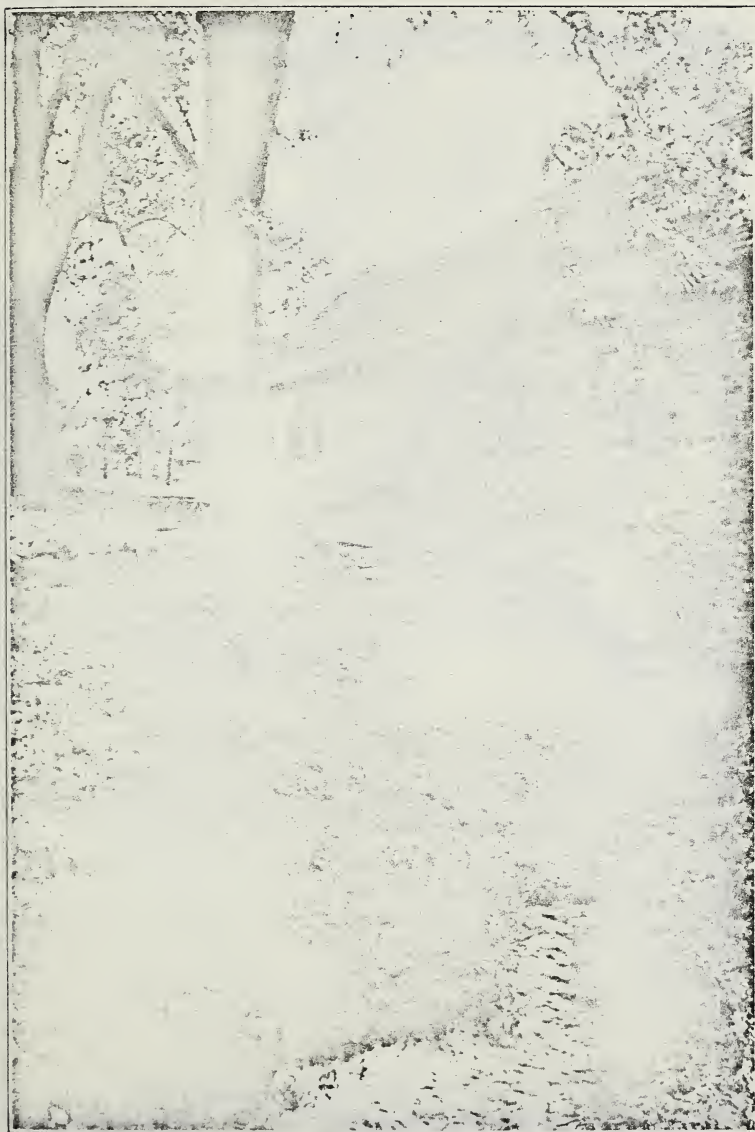
FISHER MANSION, Oley Valley. A rare early photograph, showing the original tile roofed stone cabin at the left with its central chimney and small casement windows. This building is now altered beyond recognition. (Courtesy of Mrs. Fisher.)



ORIGINAL STONE CABIN on the Fisher farm, Oley Valley. The opposite side of the cabin shown in Plate 21, also before alterations. Steep, tiled roof; central chimney; plain-framed doorway. Photograph by Rev. David A. Souders, 1920. (Courtesy of Mrs. Fisher.)



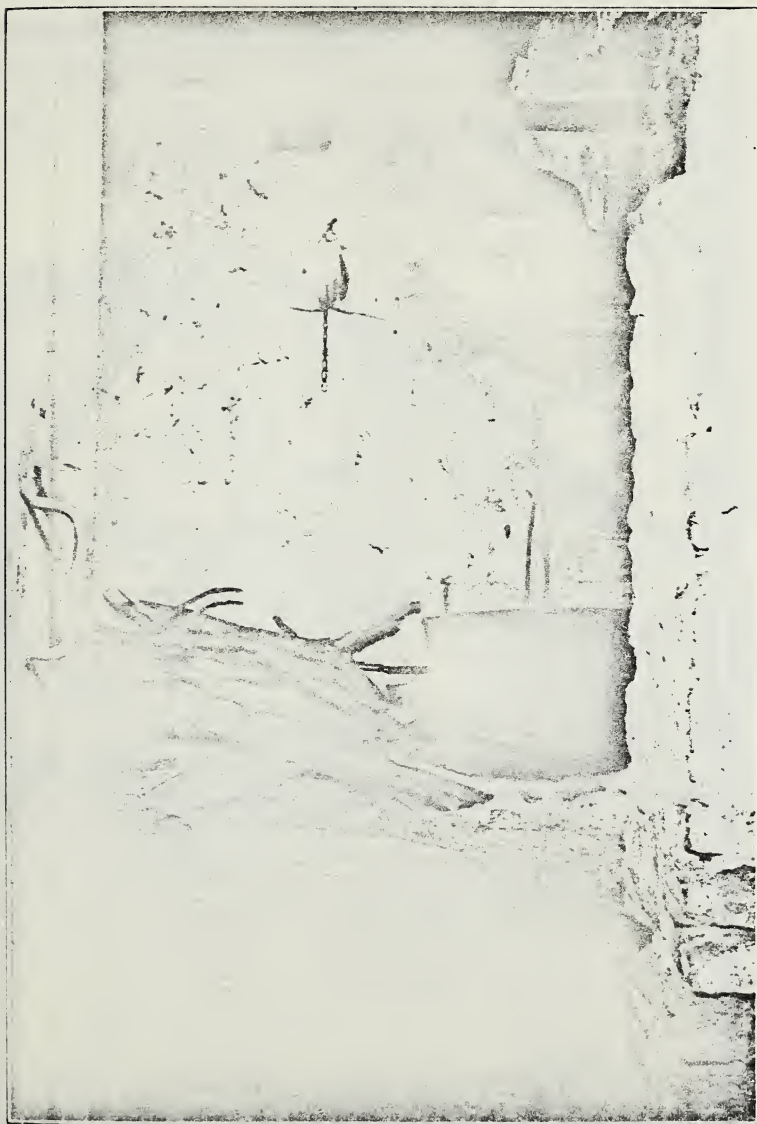
BERTOLET CABIN, Oley Valley. A fine steep-roofed stone cabin, with vertical gable sheathing carried over from earlier log cabin construction; central chimney; and spring flowing through ground floor spring-room.



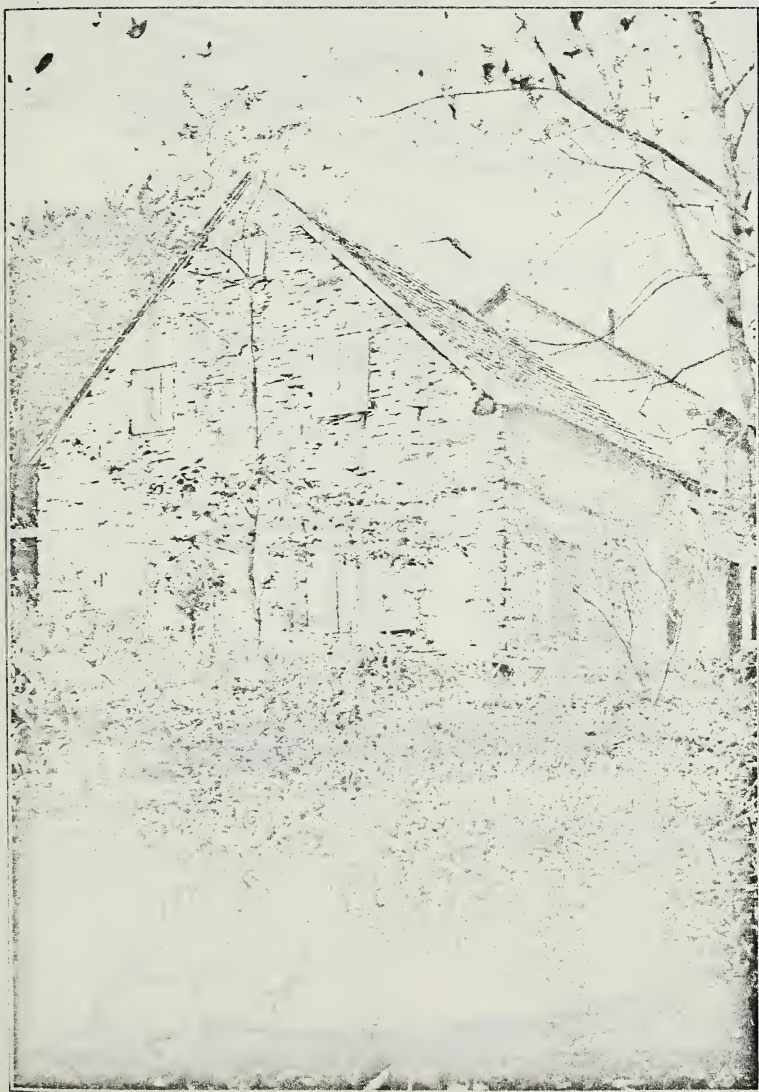
BERTOLET CABIN, Oley Valley. The opposite side of the cabin shown in Plate 23, showing the spring running out of the spring room, and the main door at the upper level.



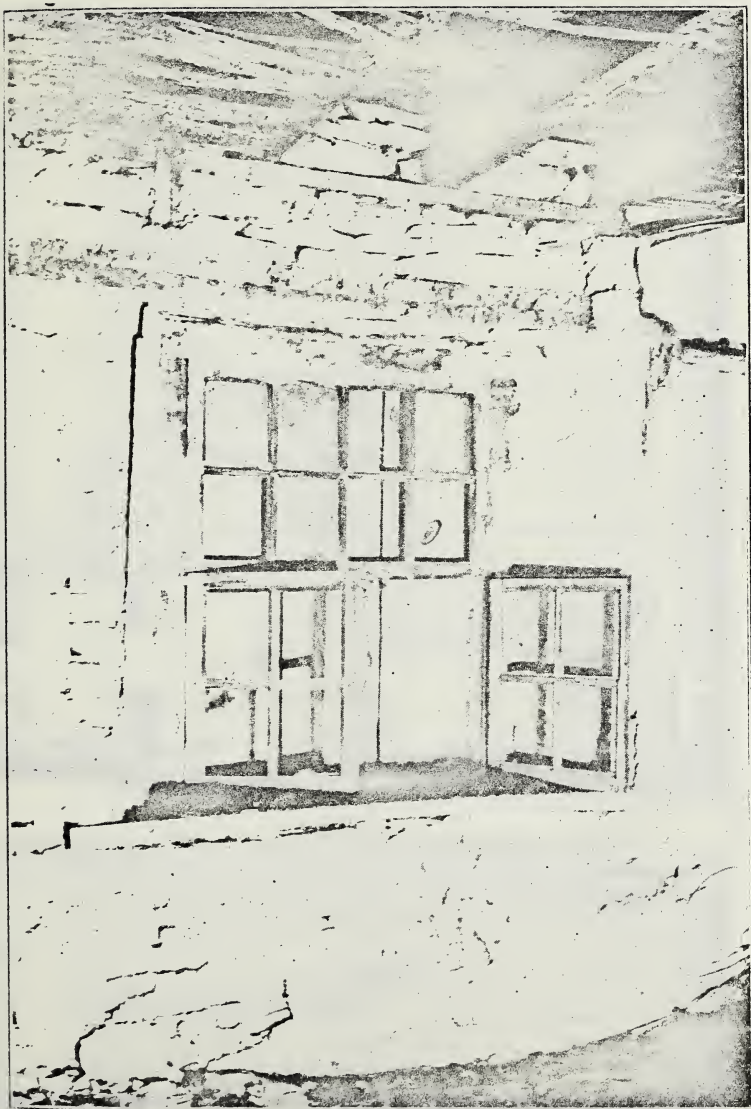
BERTOLET CABIN, Oley Valley. The upper side of the cabin shown in Plates 23 and 24. A later addition with the chimney on the gable; the original chimney may be seen beyond.



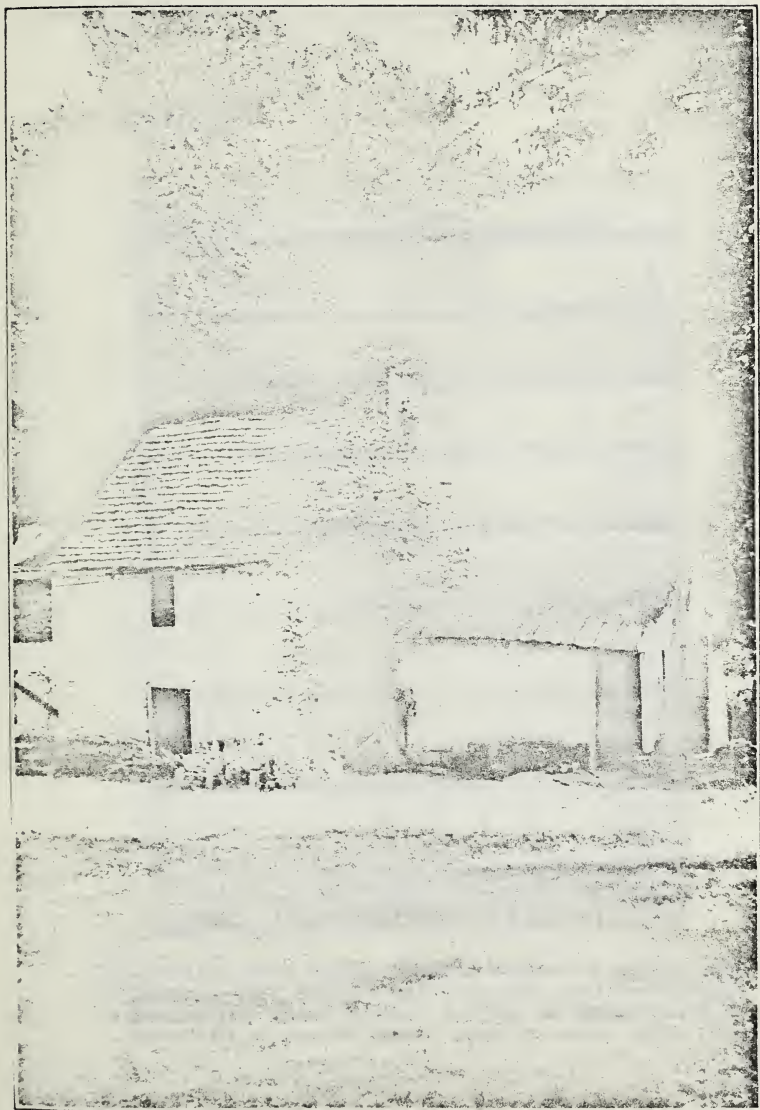
KITCHEN FIREPLACE, as seen through the entrance door of the Bertollet cabin. This room is but a few feet wider than appears in the photograph.



STONE CABIN, near Richlandtown. The first window around the corner, at the right, was the "Swiss type" casement.

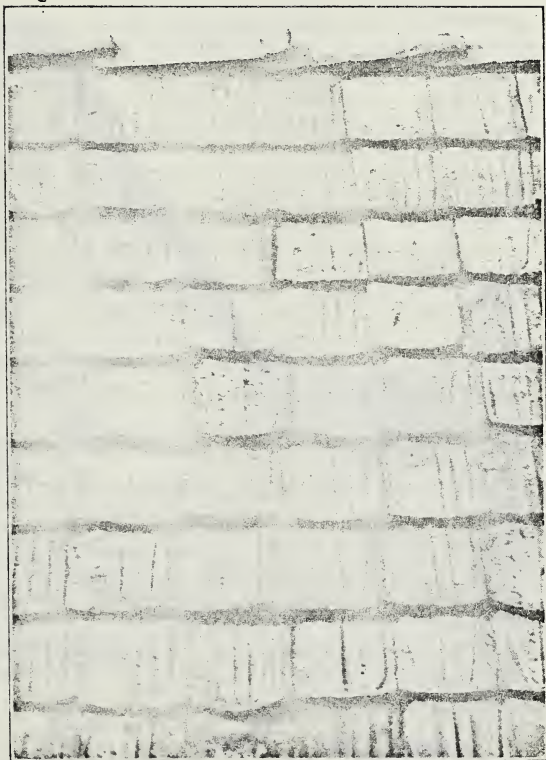


RARE CASEMENT WINDOW, in stone cabin near Richlandtown; typical of windows in Switzerland and south Germany. Upper sash fixed, pair of in-opening casements below.



TILE-ROOFED HOUSE, on Israel Bertolet farm, Oley Vailey. An original hand-made tile roof on a two-story settler's stone cabin.

PLATE 30

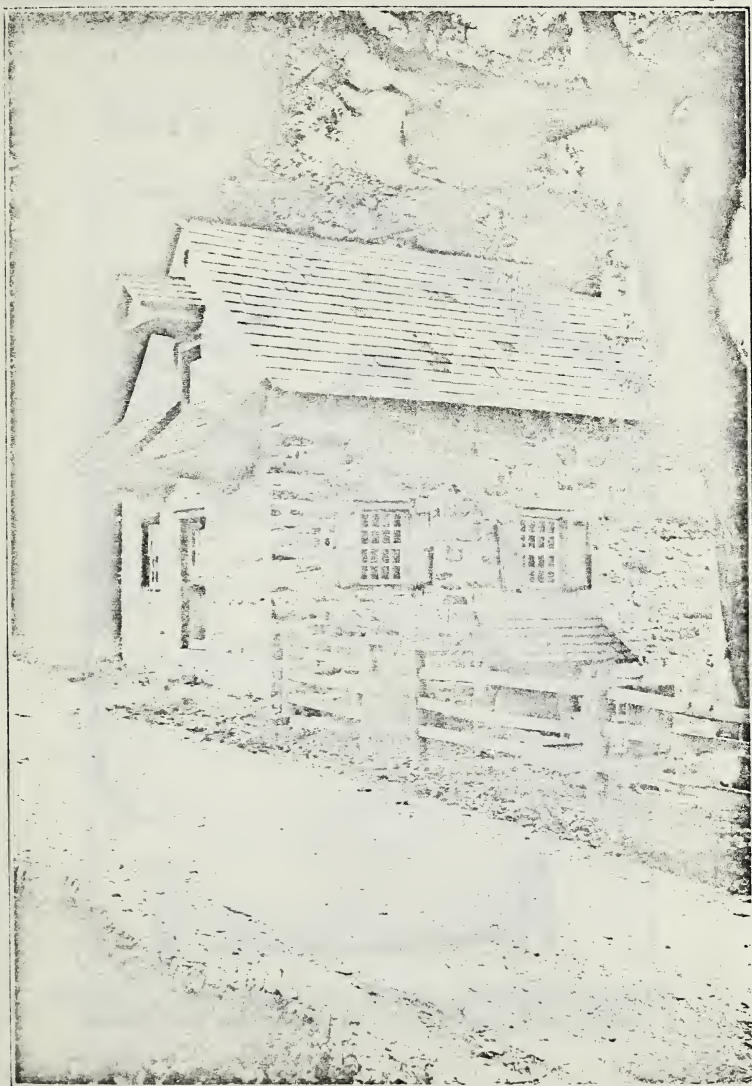


HAND-MADE ROOF TILES, showing method of laying, with joints carried through both vertically and horizontally. Photograph shows grooves in tiles to guide water to the center of the tile below; also half-round ridge tiles.

PLATE 31



HAND-MADE ROOF TILES. A photograph taken from below, showing the lugs of the tiles hooked over the horizontal laths.



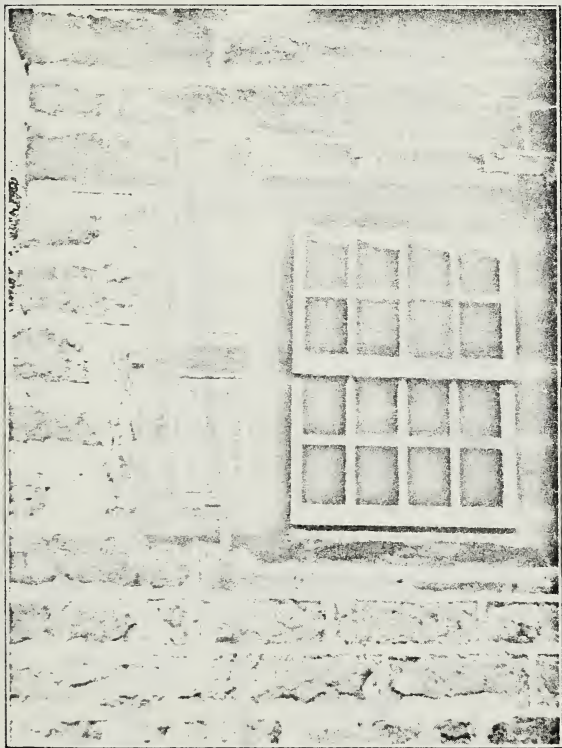
THE JOHN DE TURK HOUSE, Oley Valley. In this house the famous "Oley Conference" is said to have been held.

PLATE 33

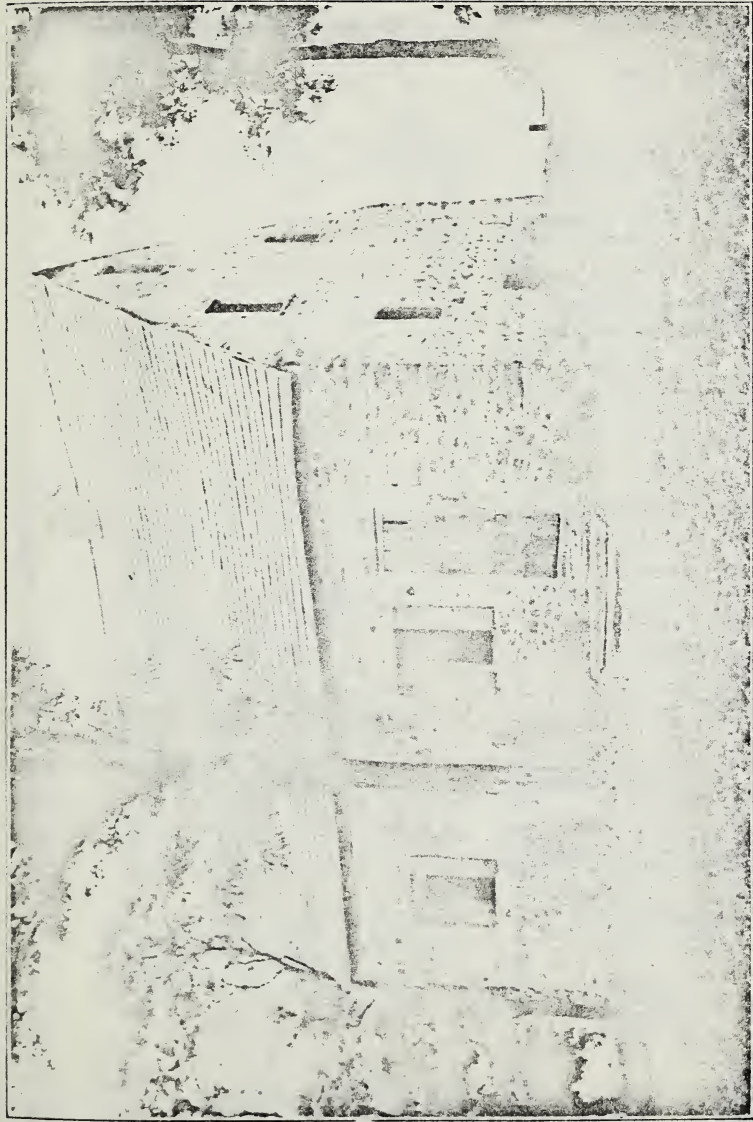


DETAIL OF THE HOOD AND LINTEL INSCRIPTION over the
second floor door, John De Turk House, Oley Valley.

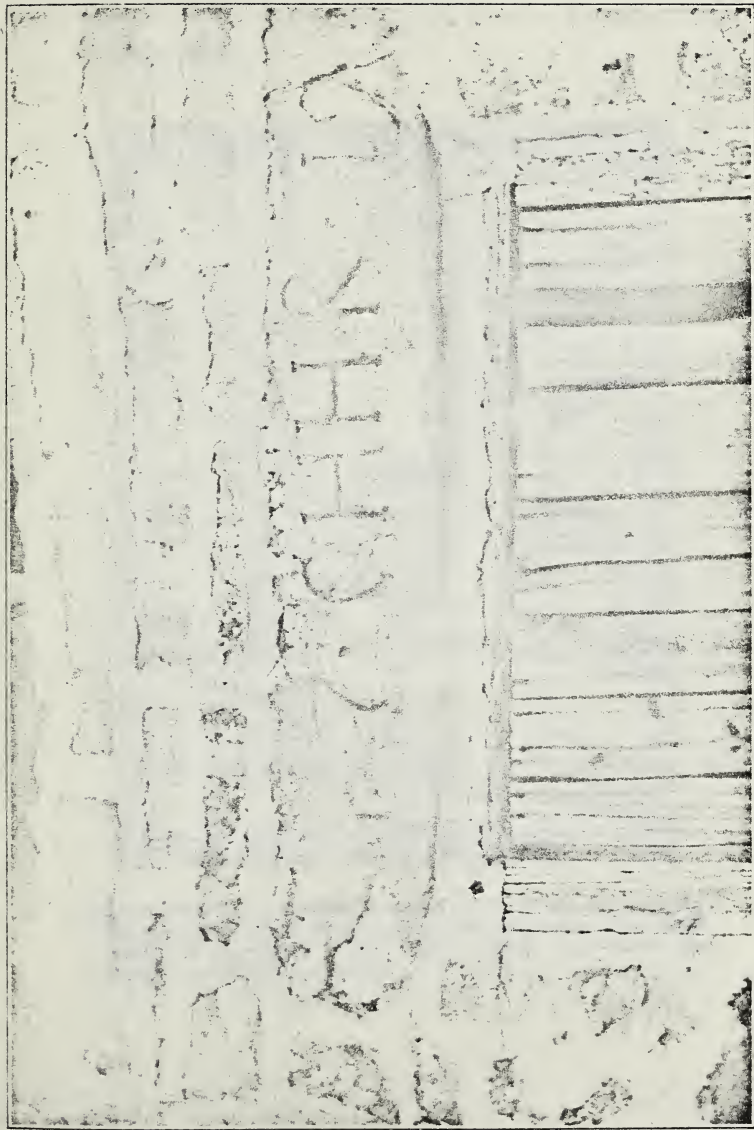
PLATE 34



PAINTED SHUTTER PANELS, John De Turk house, Oley Valley. The painting is almost obliterated by weathering; but traces of the rose on the upper panel, and the tulip on the lower, as well as the border pattern may be seen.

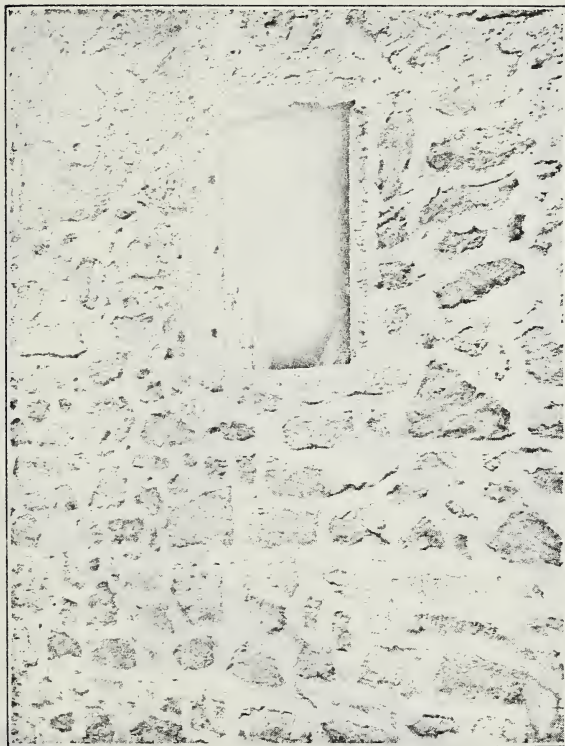


THE CHRISTIAN HERR CABIN, Lancaster. One of the few nearly perfect Germanic stone cabins remaining in Pennsylvania. Very steep, plain roof; central chimney; inscribed door lintel; original stone-framed casement openings; and interesting fragments inside. (Photograph by Harry B. Hostetter, Esq.)



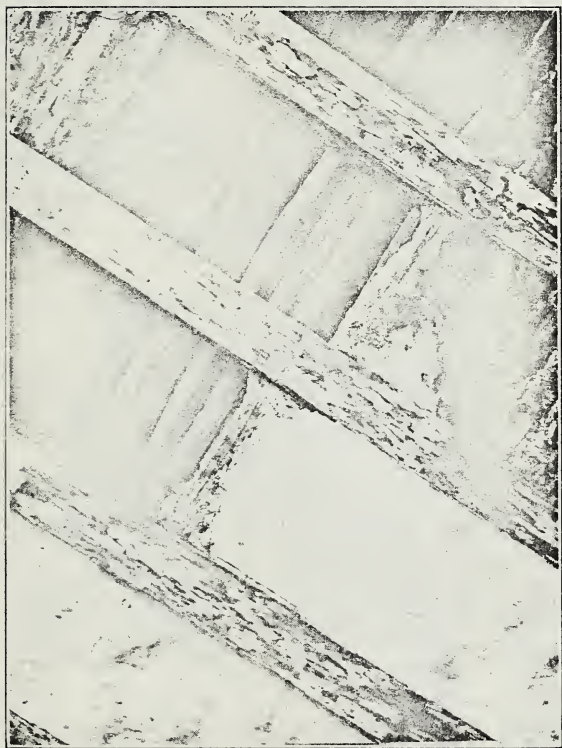
INSCRIBED DOOR LINTEL, Christian Herr Cabin, Lancaster.
B. Hostetter, Esq.) (Photograph by Harry

PLATE 37

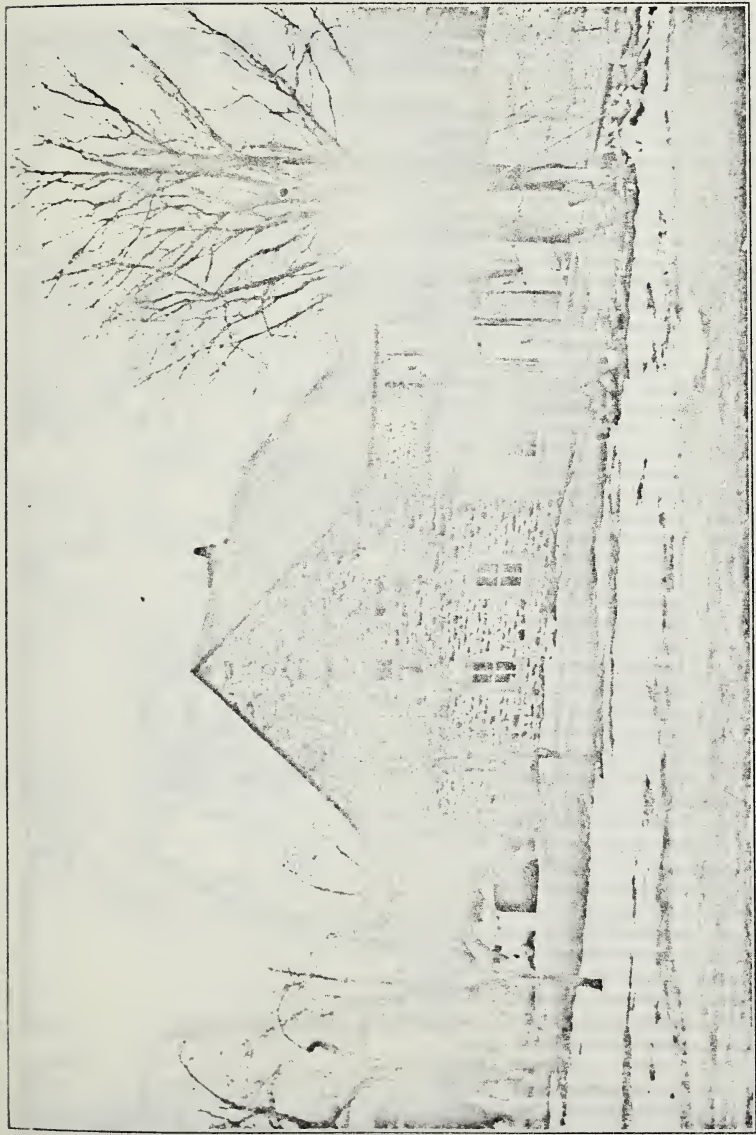


STONE-FRAMED CASEMENT OPENING, Christian Herr cabin, Lancaster. Undoubtedly all of the windows were originally of this type. The stone rebate and holes for hinges are plainly evident.

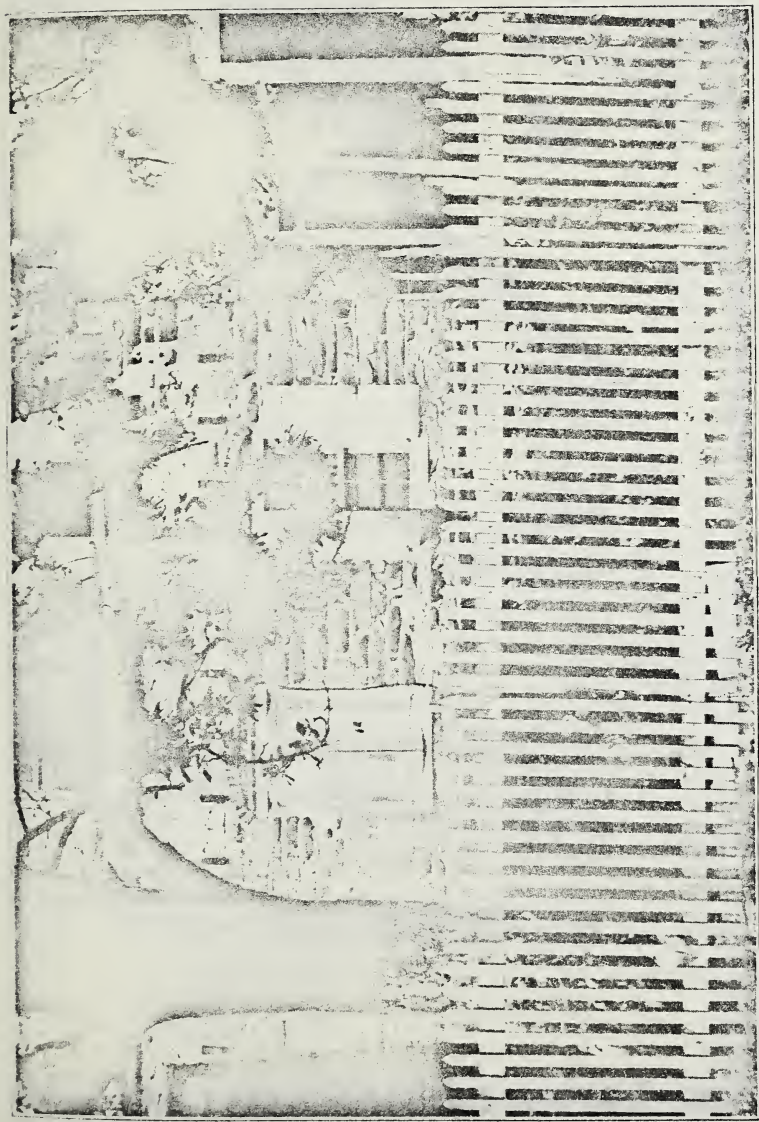
PLATE 38



DETAIL OF FIRST FLOOR CEILING, Christian Herr cabin, Lancaster. Hand-split oak lath were fitted between grooves in the sides of the joists, and clay and straw plaster, finished with lime, applied so that the plaster finished nearly flush with the bottom of the joists.



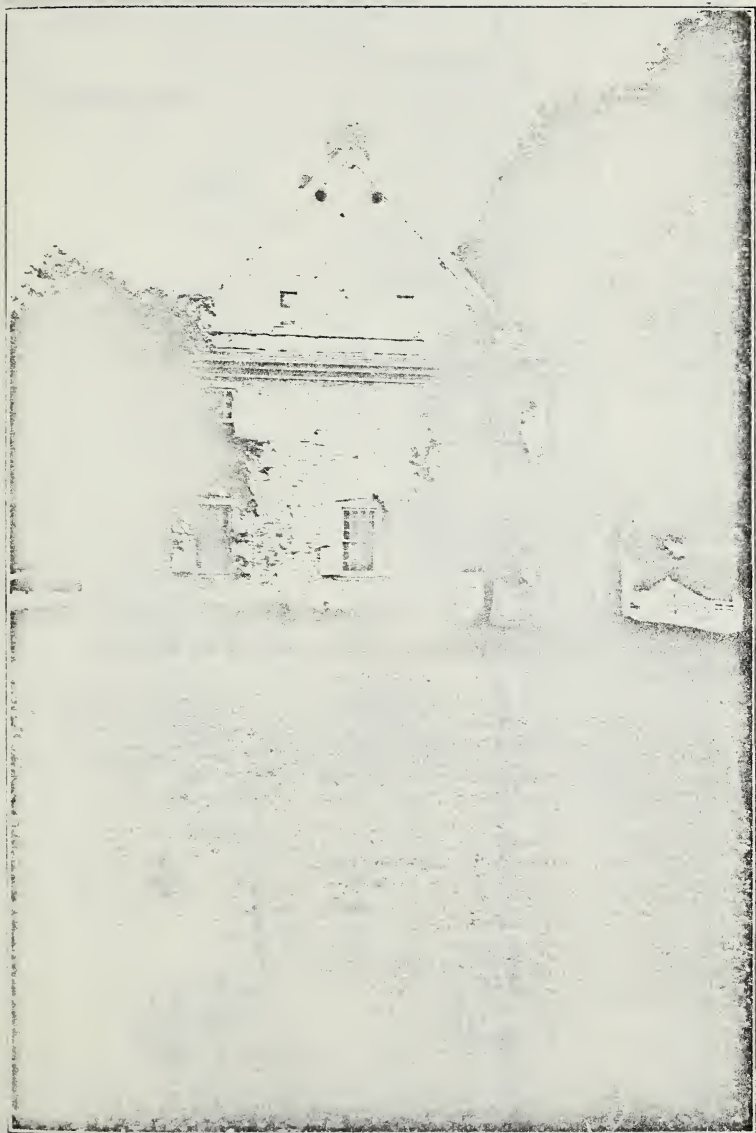
GREGORY HOUSE, near Hereford. Plain roof, less steep than usual; central chimney; two-story attic; relieving arches over windows. The two side windows on the gable, first floor, are probably additions. Without them the house would present a most medieval aspect.



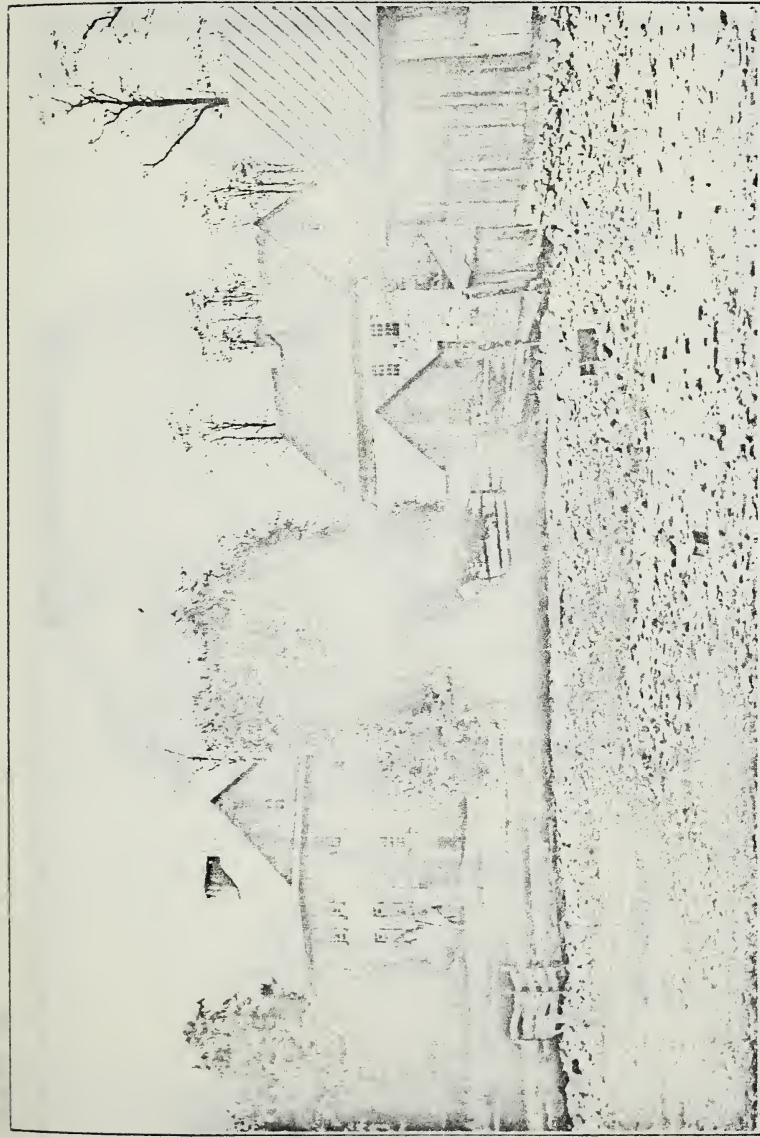
DETAIL OF WINDOWS Levan House, Olney Valley. Stone flashing course and sawed-off outlookers over first floor windows, indicating former encircling pent roof.



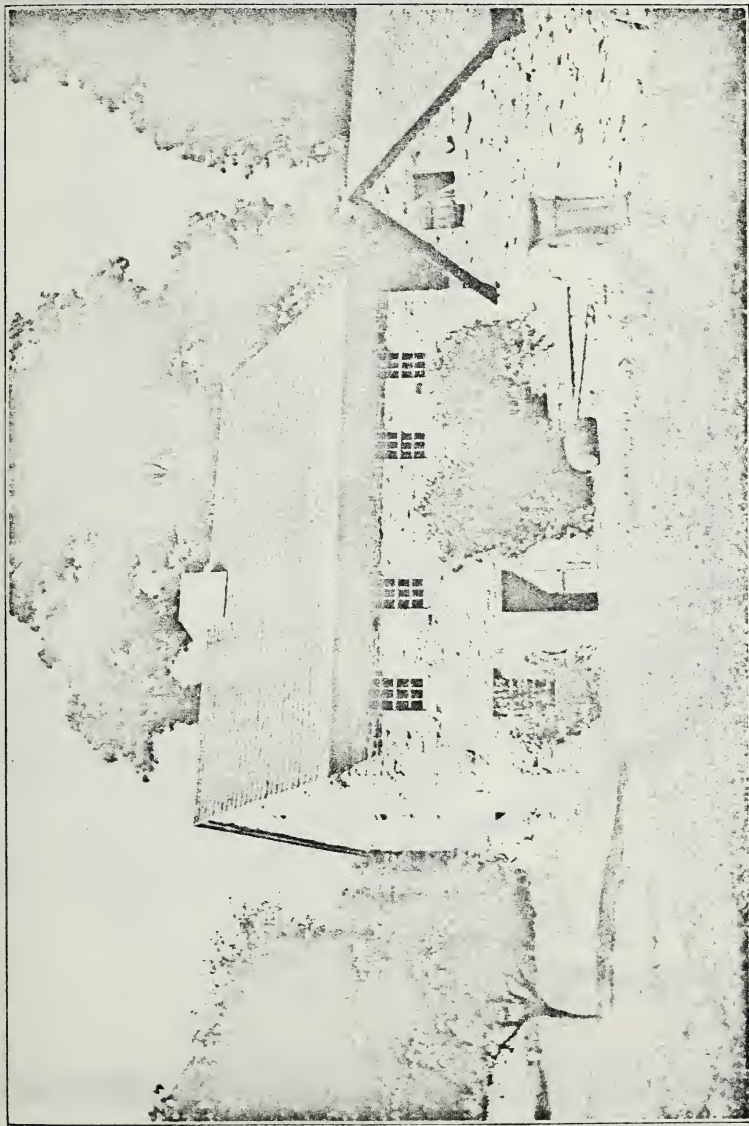
ISRAEL BERTOLET HOUSE, Oley Valley. Steep roof with pent eaves;
remains of encircling pent roof.



HOUSE NEAR WOMELSDORF, steep roof with pent eaves; two-story attic; relieving arches over windows.



KAUFMAN FARM, near Pleasantville. A complete Pennsylvania German Farm. On the right the corner of the original Swiss ground-floor barn; in the center background the original stone "cabin," with spring house in front; at the left the late stone house of 1766.

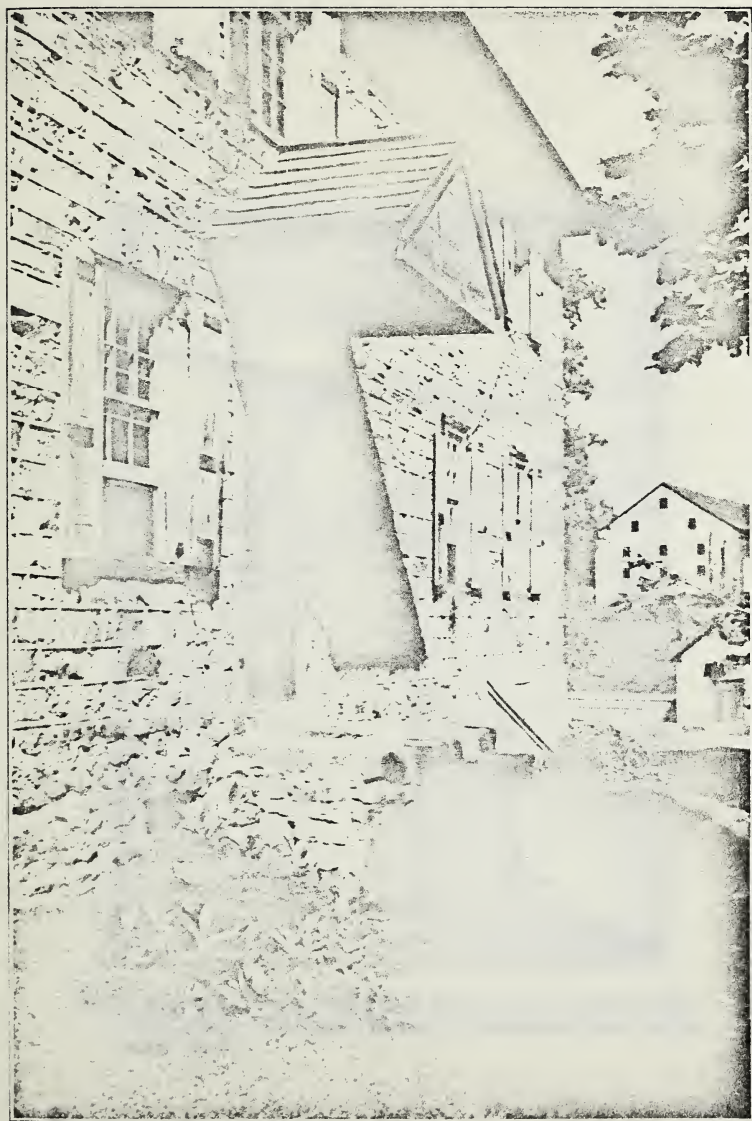


ORIGINAL KAUFMAN CABIN, near Pleasantville. On this side the house is two stories high, with a walled trout pool and spring house added in the foreground.



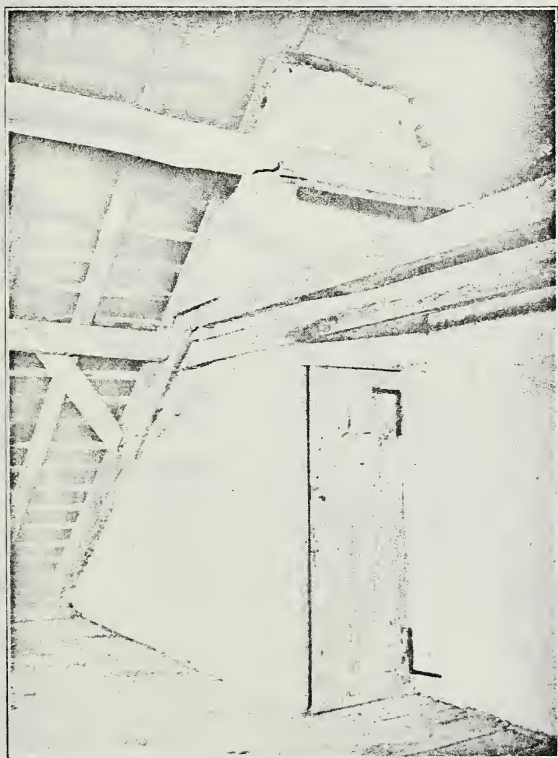


ORIGINAL KAUFMAN CABIN, near Pleasantville. The upper side of the cabin, only one story in height.



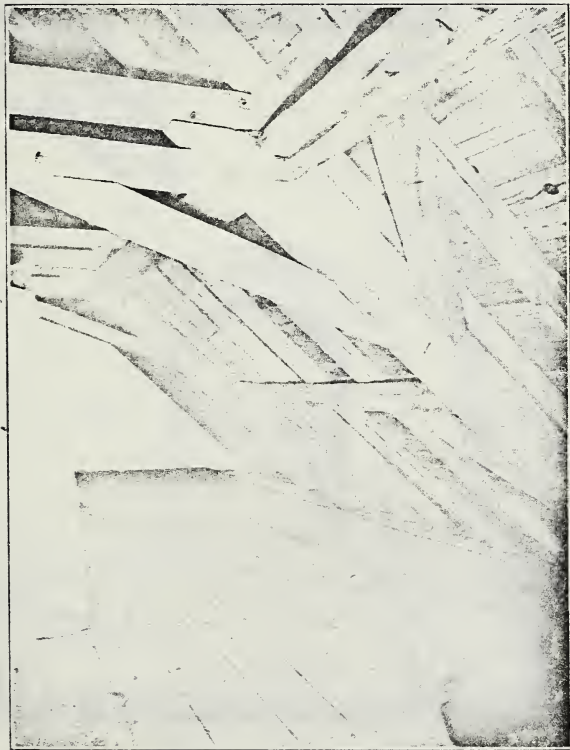
ENTRANCE DOORWAY, main Kaufman house, near Pleasantville. A fine medieval detail. One of the later stone barns of this farm may be seen in the distance.

PLATE 47



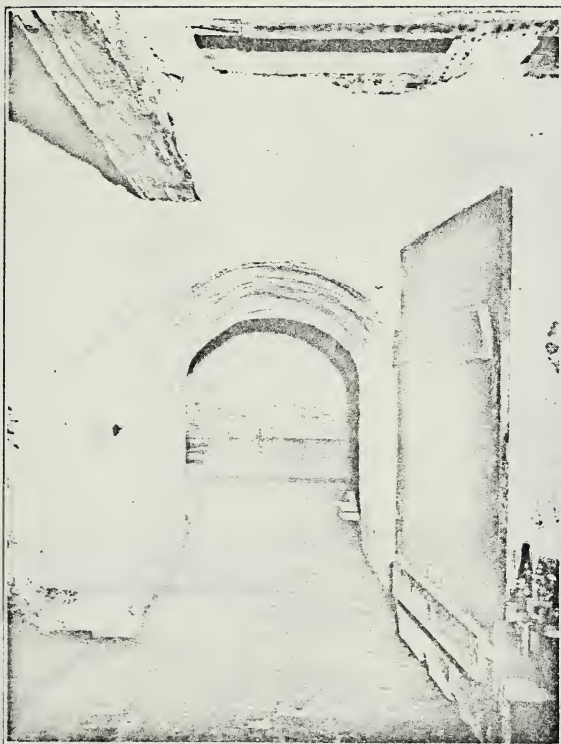
ROOF FRAMING, main Kaufman house near Pleasantville.
The double tie-beam formerly supported the upper
attic floor.

PLATE 48



ROOF FRAMING, main Kaufman house near Pleasantville
The great sturdiness of the framing is evident in this
photograph.

PLATE 49

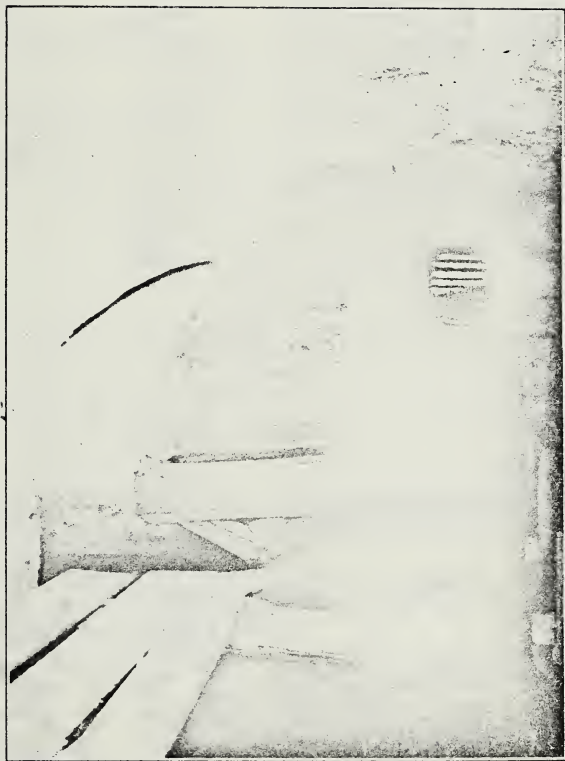


VAULTED ENTRANCE TO ROOT CELLAR, main Kaufman house near Pleasantville. The massive floor framing overhead is typically Germanic.

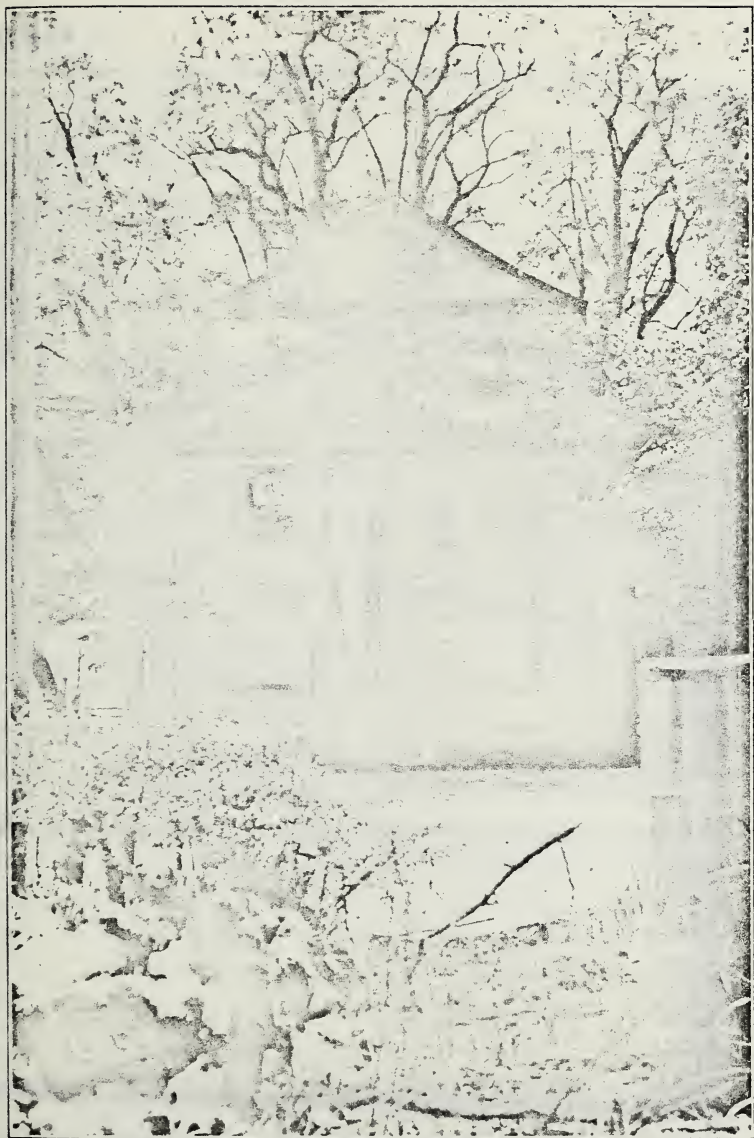


Fig. 1. The main part of the structure, showing the central archway and the surrounding walls. The drawing is a line drawing, showing the basic outline of the structure.

PLATE 50



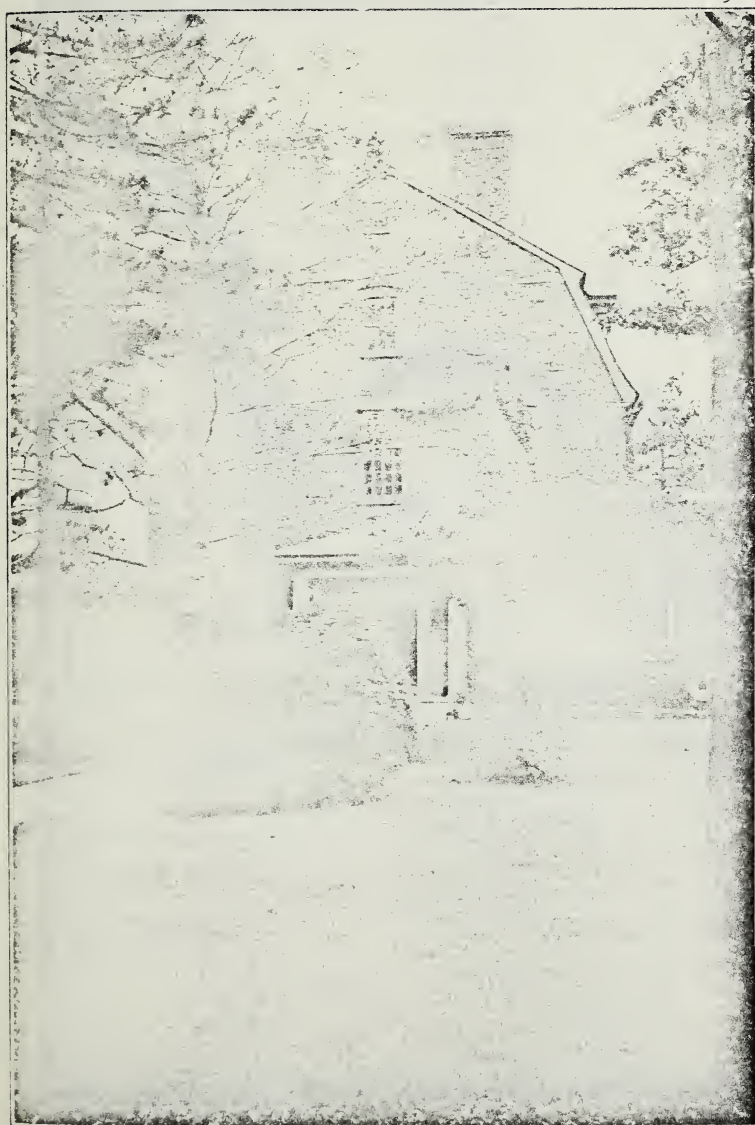
INSIDE THE VAULTED ROOT CELLAR, main Kaufman house near Pleasantville. The "penetration" of the entrance vault may be seen at the left.



MUELLER HOUSE, Illig's Mill. A fine German gambrel roof, with "kick" at the foot of each slope, and two pent eaves crossing the gable. The stone flashing course may be seen at the second floor window sills, and below, faint traces of sawed-off outlookers, which once supported the encircling pent roof. This is a grey limestone house, with corner quoins of dressed red sandstone.



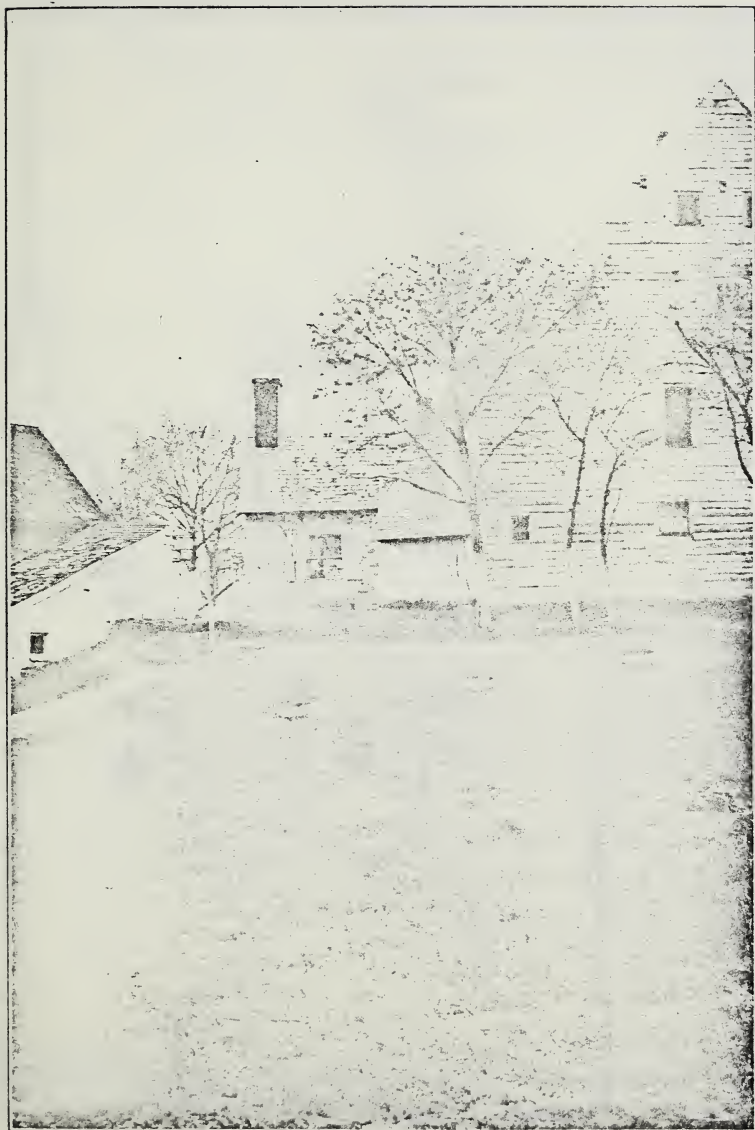
MORAVIAN BOYS' SCHOOL, Nazareth; showing truncated German gambrel roof. This photograph shows the rear of the building, which was spared when obvious alterations were carried out about the middle of the 19th century. The dormer on the gable end, like those across the front of the building, is a product of this remodelling. The dormers on the rear are original. (The porch is a product of decadent Victorian style.)



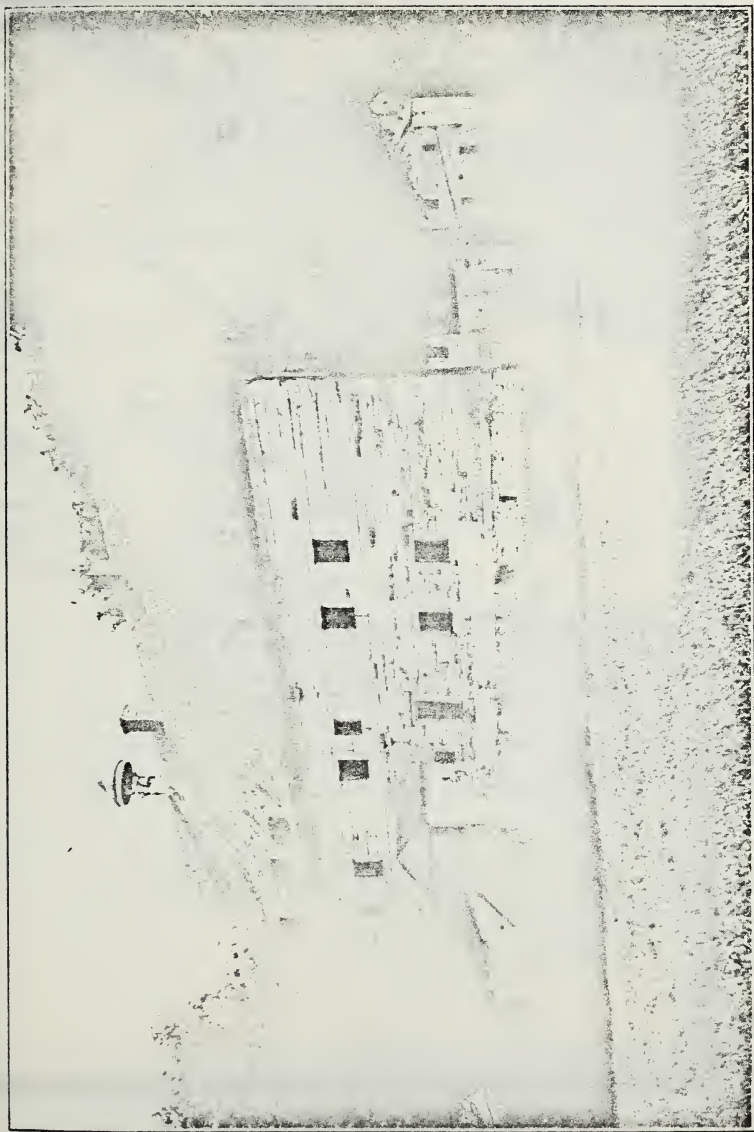
WHITEFIELD HALL, Nazareth. A German gambrel roof, with vast unbroken wall surface.



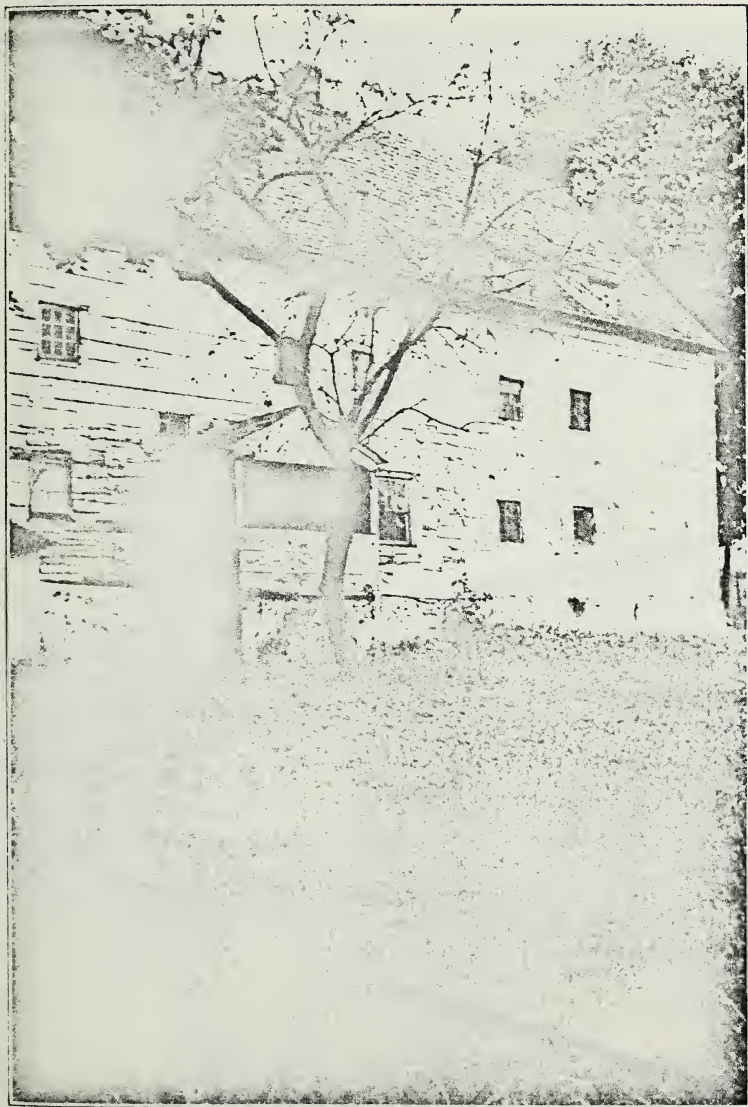
THE CLOISTERS, Ephrata. The old Bake-house in the foreground; back of it the towering roof of the Saal; and to the right the gable and cupola of the Sisters' House.



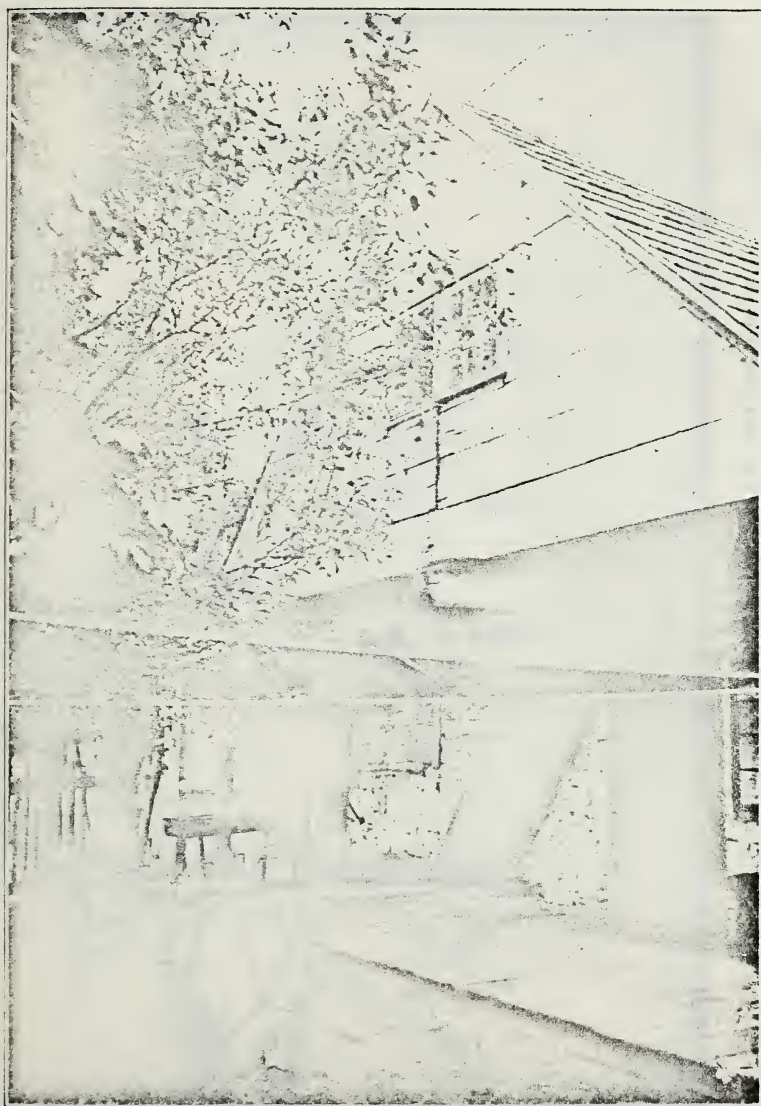
THE SAAL Ephrata. A great, many-storied gable; the little kitchen to the left, and beyond, the end of the Bake-house.



THE SISTERS' HOUSE, Ephrata. Towering steep roof; central chimneys; shed-roof Germanic dormers; great wall surfaces and casement windows.



SIDE ENTRANCE, Sisters' House, Ephrata; showing eloquently the general neglect and disrepair.

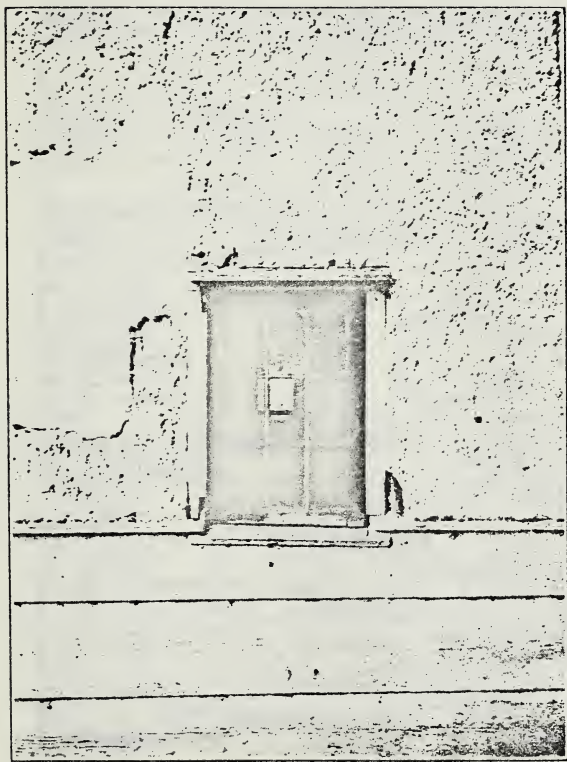


OVERHANGING GABLE of Bake-house, Ephrata. Said to be the oldest building in the Settlement. The sloping box-like structure encloses a primitive stairway to the loft.



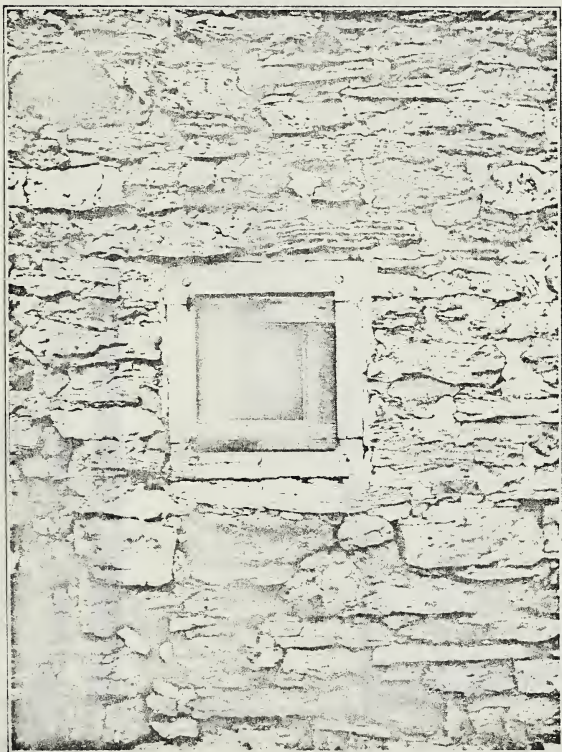
TWO OF THE LOG HOUSES, between the Sisters' House and the site of the Brothers' House, Ephrata. They are typical Germanic cabins.

PLATE 60

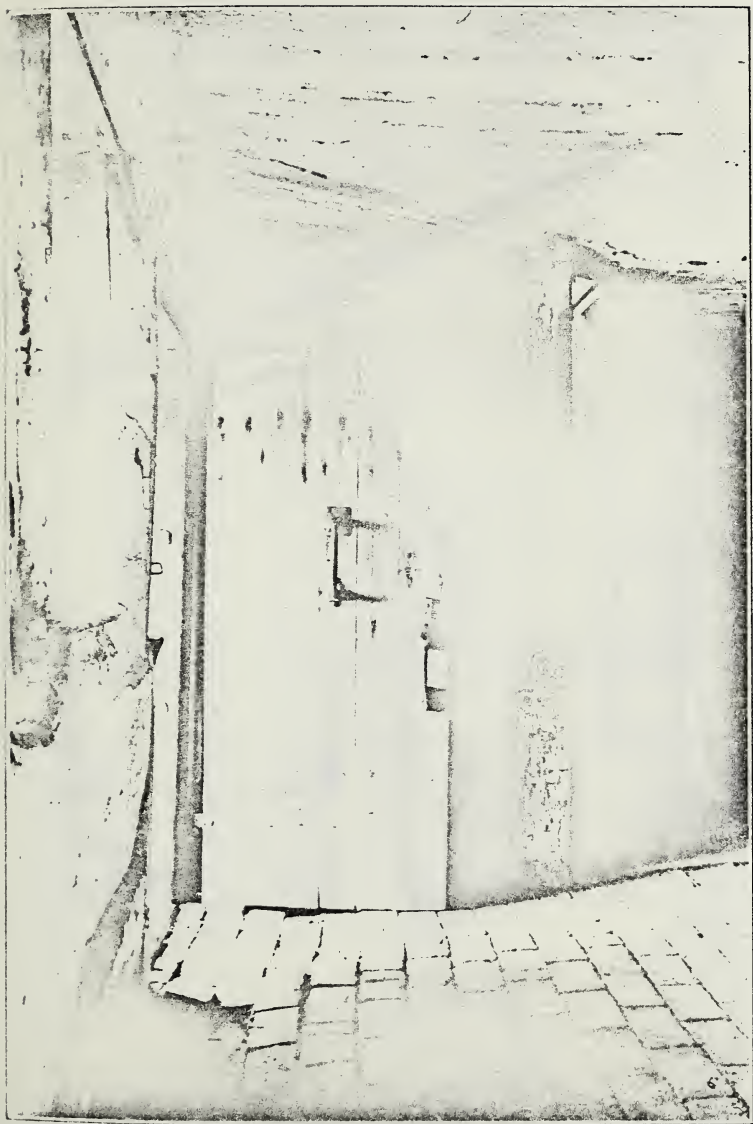


CASEMENT WINDOW, in the Sisters' House, Ephrata.

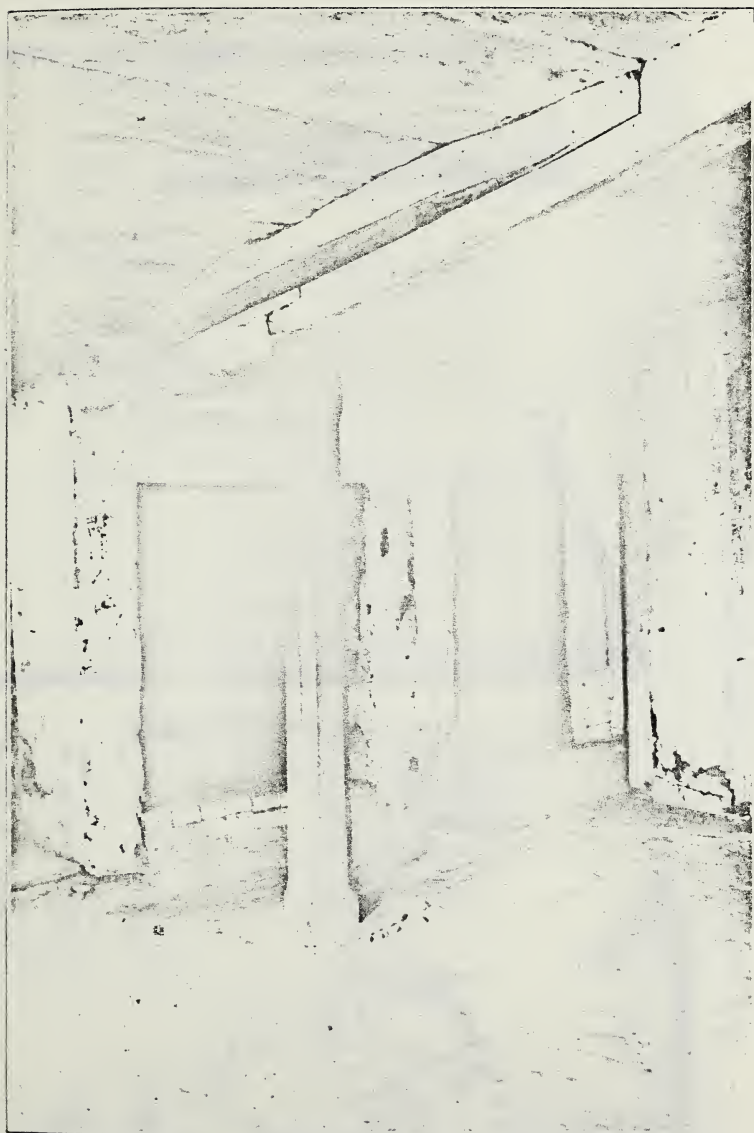
PLATE 61



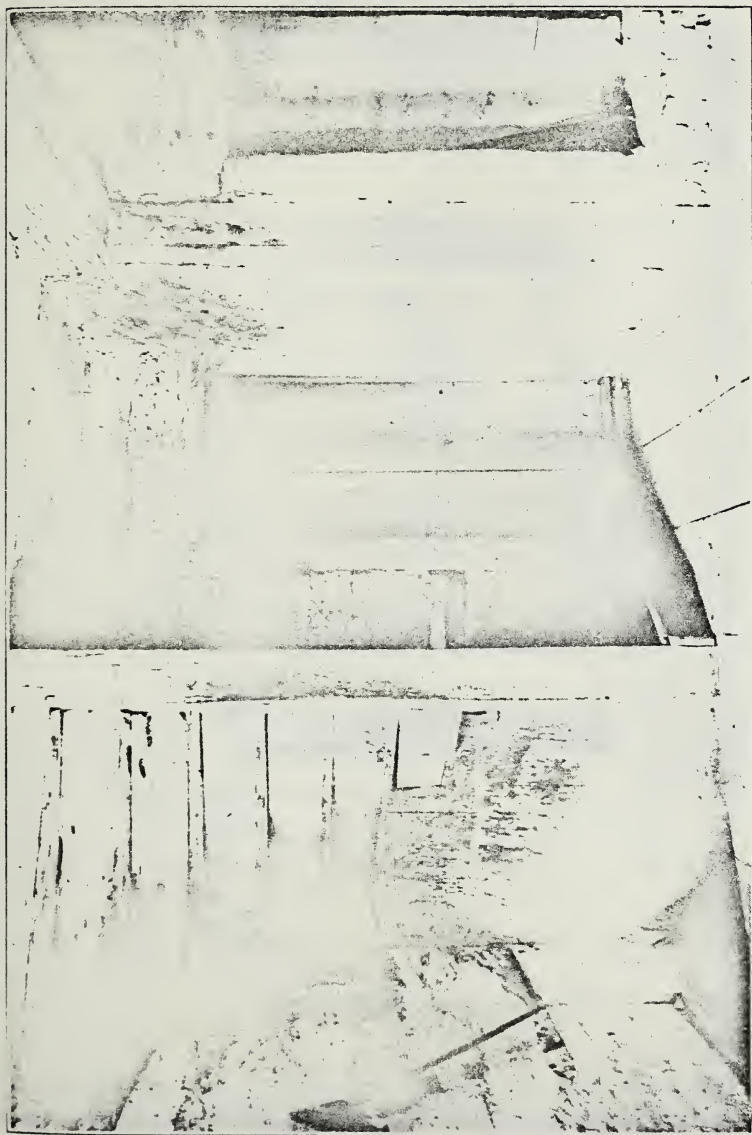
CASEMENT WINDOW, in the Bake-house, Ephrata.



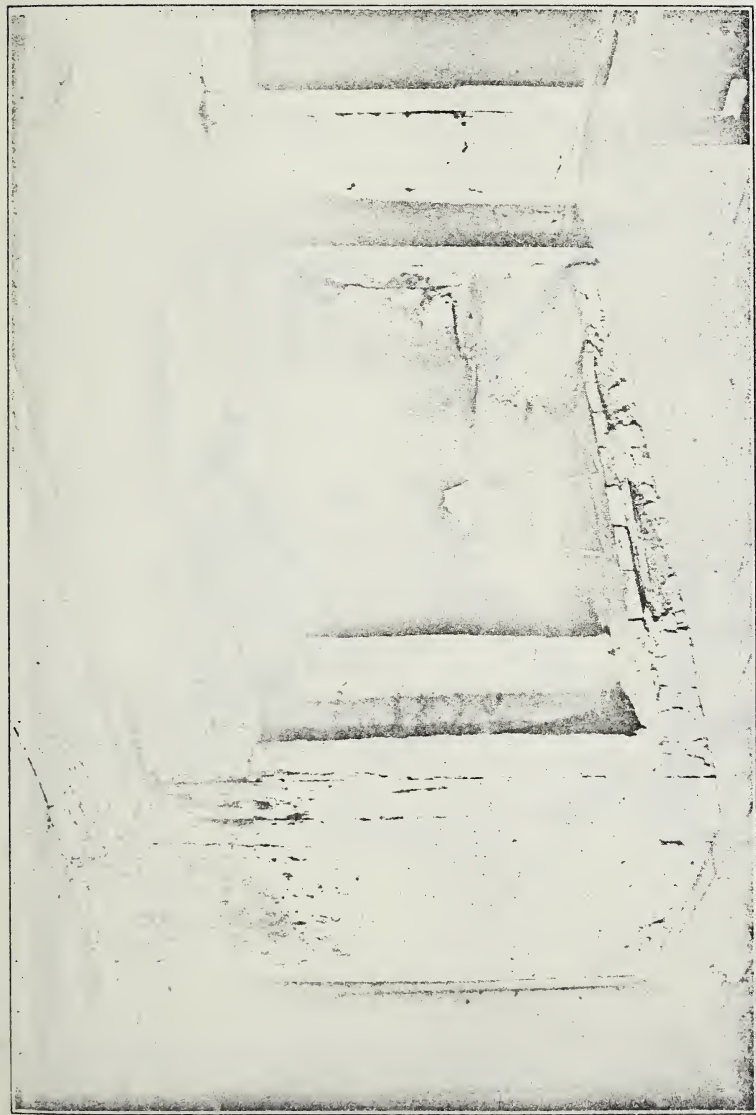
THE SIDE DOOR OF THE SISTERS' HOUSE, Ephrata, with wooden latch and wrought iron knocker.



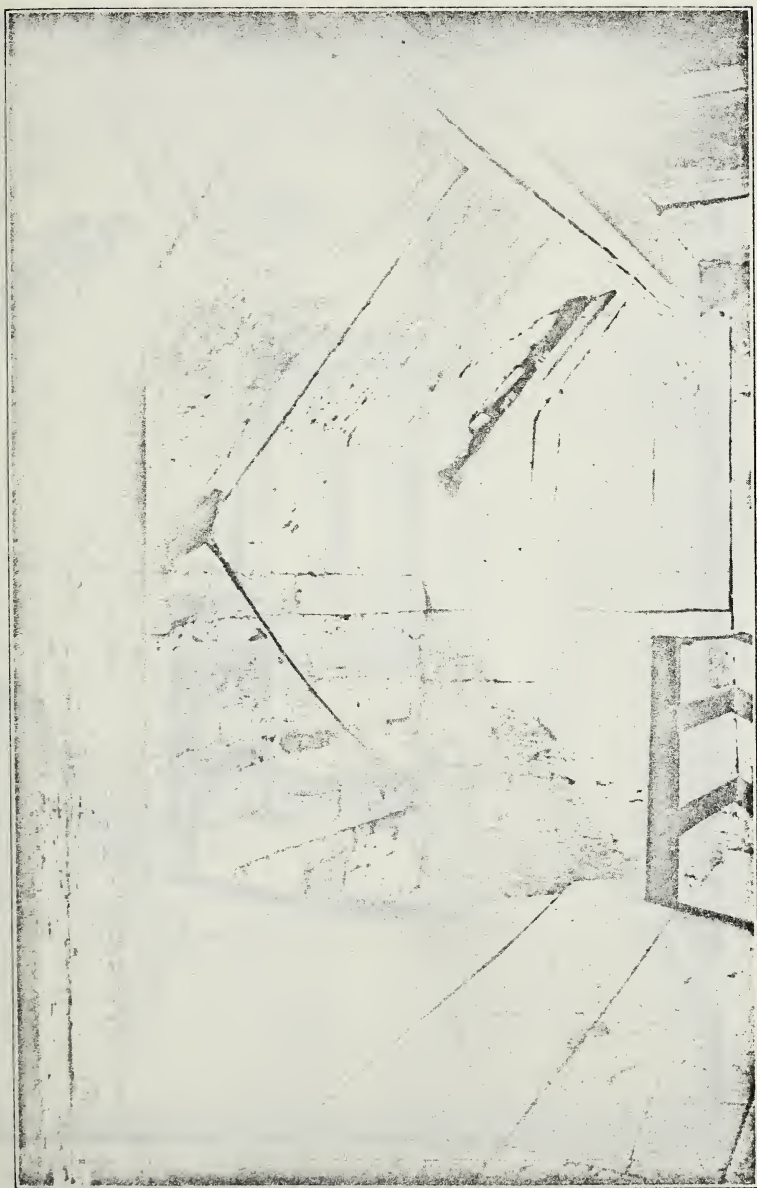
FIRST FLOOR, SISTERS' HOUSE, Ephrata, looking toward the entrance passage.



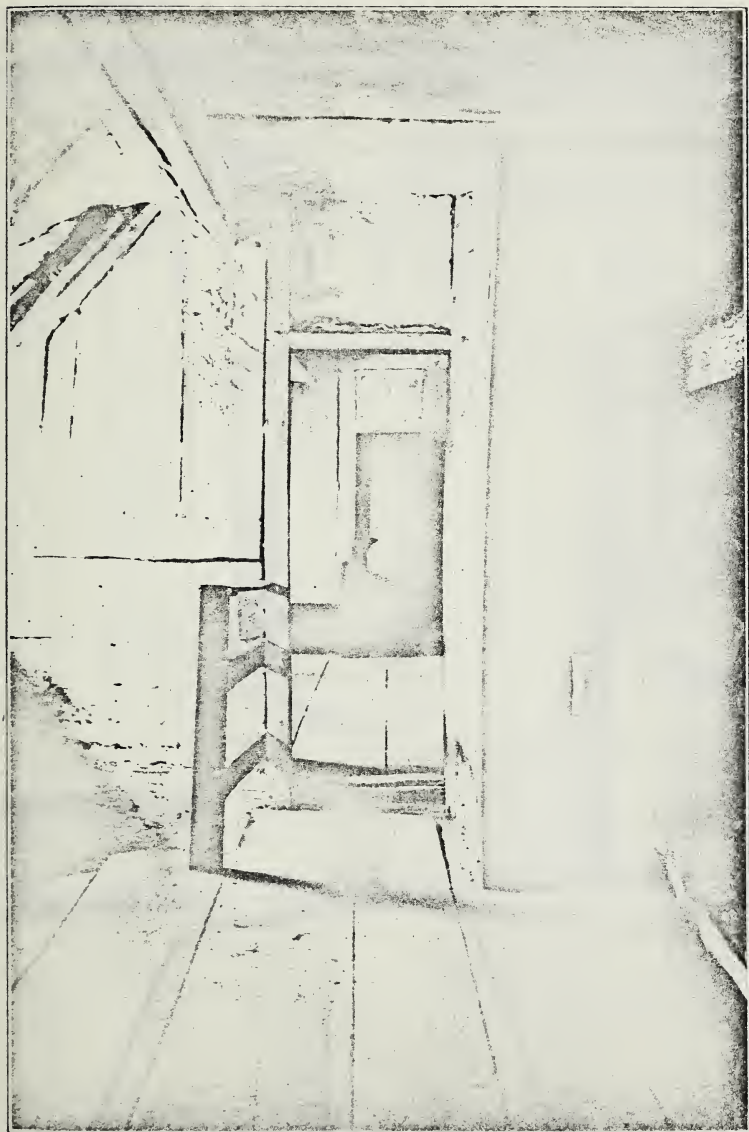
THE STABLES AT THE SECOND FLOOR, S'isters' House, Ephrata; showing clearly the log construction.



SECOND FLOOR FIREPLACE, Sisters' House, Ephrata. Square hearth tiles and curious European design of fireplace.



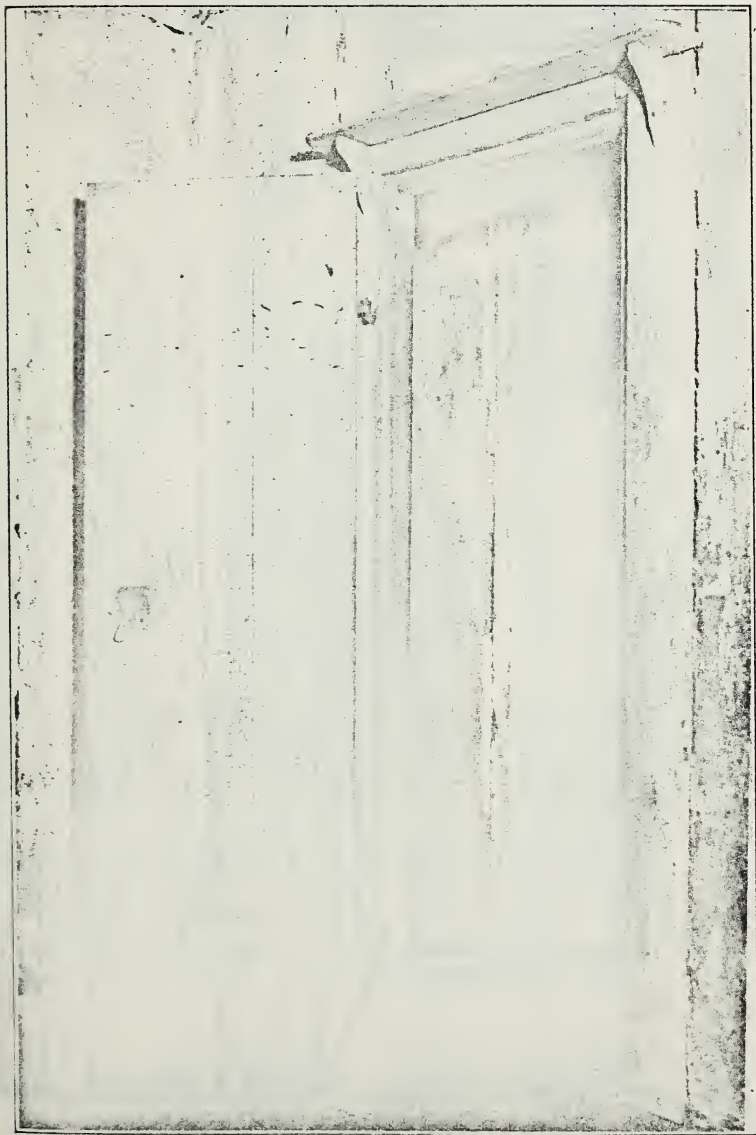
THE HEAD OF THE STAIRS, THIRD FLOOR, Sisters' House, Ephrata. The rope handrail, log construction, and ceiling plastered flush with beams are clearly evident.



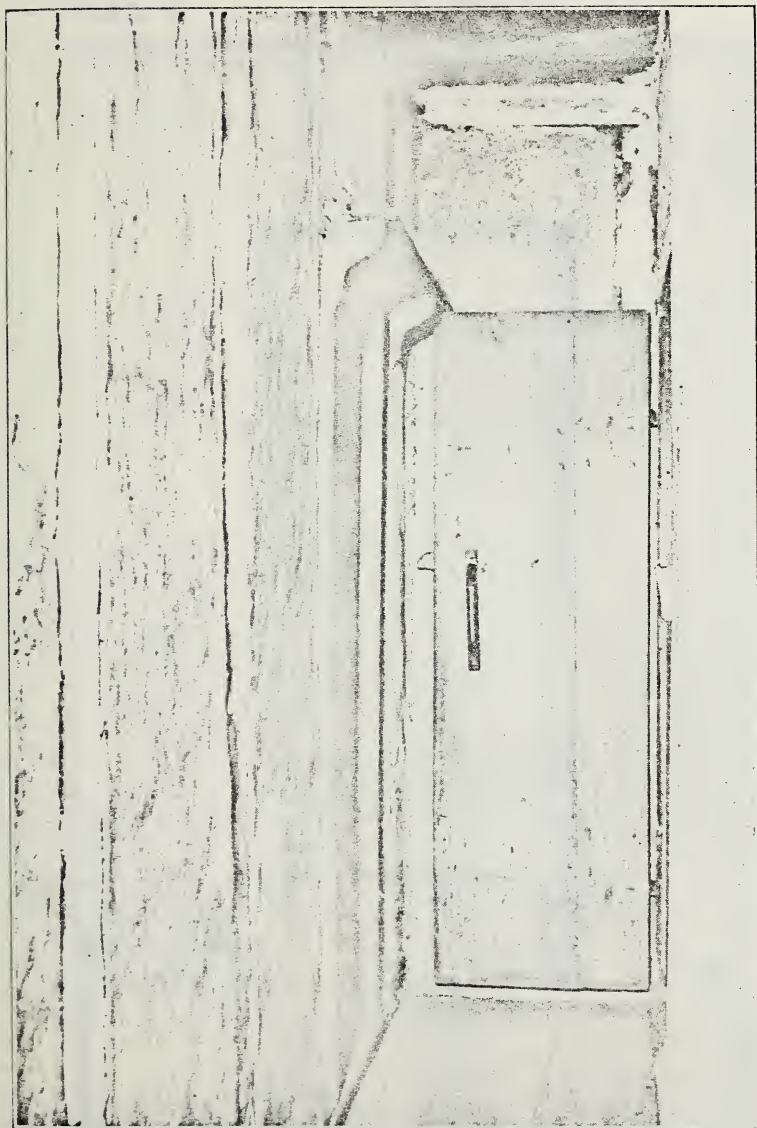
THIRD FLOOR OF SISTERS' HOUSE, Ephrata. At the right is the end of an L shaped fireplace, with hearth raised above the floor. Beyond is the Meeting Room, with benches around the walls; and the square opening in the side of the fireplace, near the floor, marks the former location of a German stove which projected into the Meeting Room.



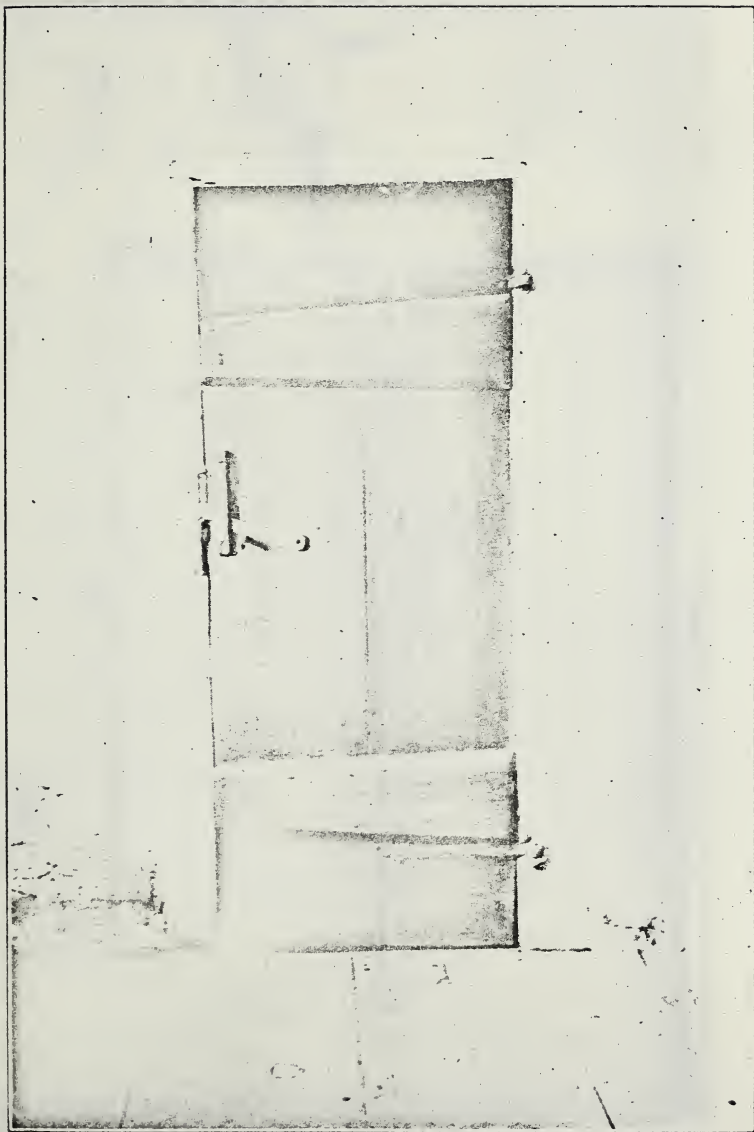
DOORS IN THE MEETING ROOM, Third Floor of Sisters' House,
Ephrata.



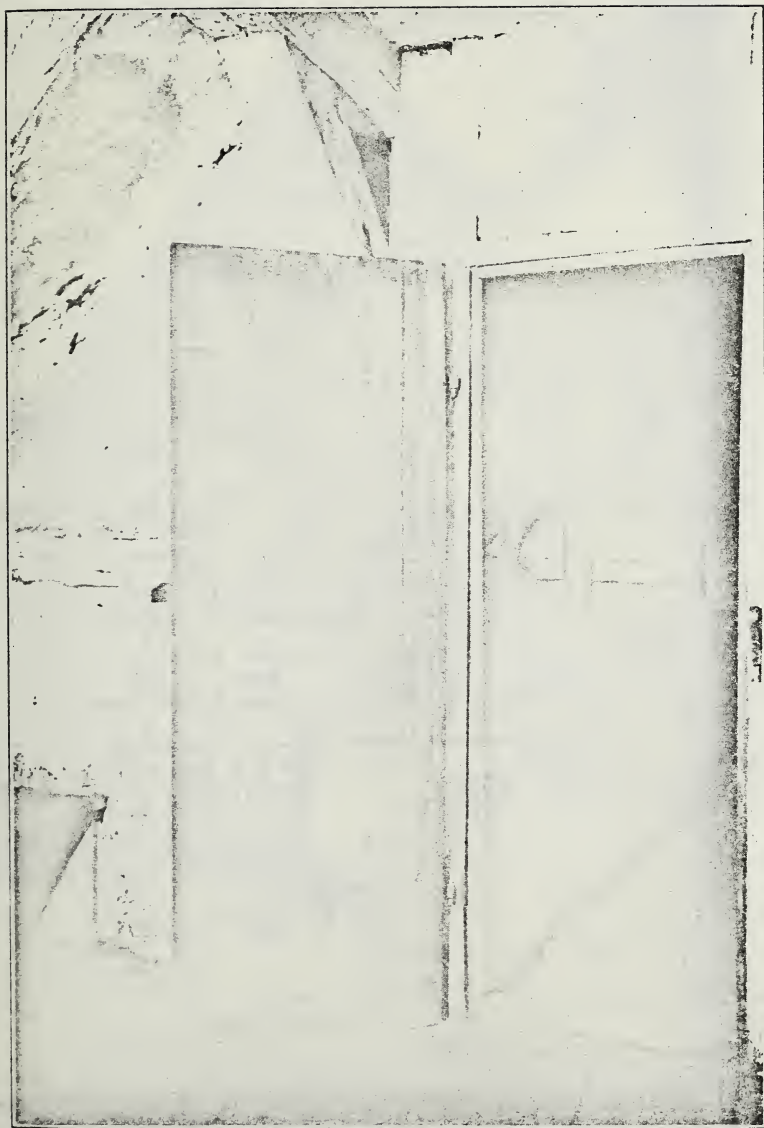
ONE OF THE "CELL" DOORS, Sisters' House, Ephrata. All of the doors in this building are plain, battened, vertical board doors. Notice the wooden latch, and the candle shelf over the door.



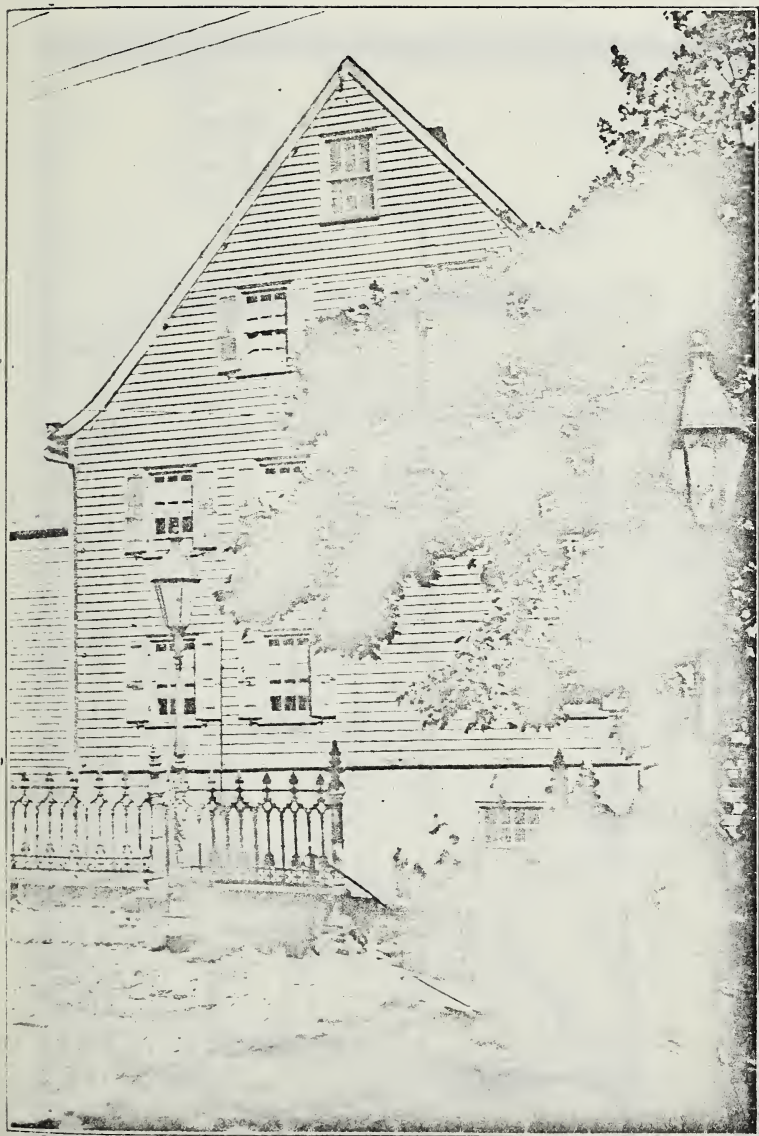
CORRIDOR LEADING TO "CELLS," Sisters' House, Ephrata, showing another type of wooden latch, and a candle shelf over one of the doors. These corridors are extremely narrow, and some of the doors are scarcely two feet in width. The timber construction, with plaster fill between, shows clearly on the left.



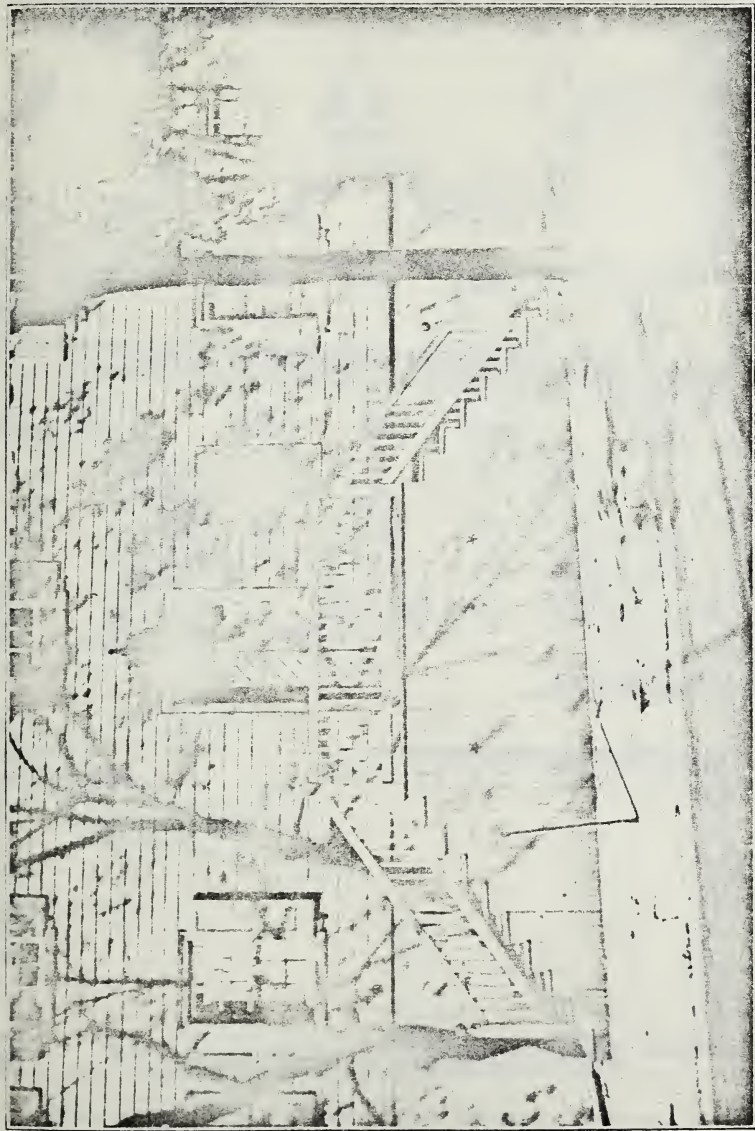
THE BATTEN SIDE OF AN INTERIOR DOOR, Sisters' House, Ephrata,
showing placing of wrought iron hinges, and wooden latch.



ANOTHER BATTENED DOOR. Third Floor, Sisters' House, Ephrata.
Almost the entire width of this door is constructed of one board,
and it carries a nicely shaped wooden latch.



GABLE OF GEMEIN HAUS, Moravian Seminary, Bethlehem. A log structure underneath the clapboard sheathing. Steep roof with "kick" at eaves; two stories in the roof; but Renaissance windows.



DOORWAY OF GEMEIN HAUS, Moravian Seminary, Bethlehem. A plain-framed opening with diagonal, moulded-joint doors.



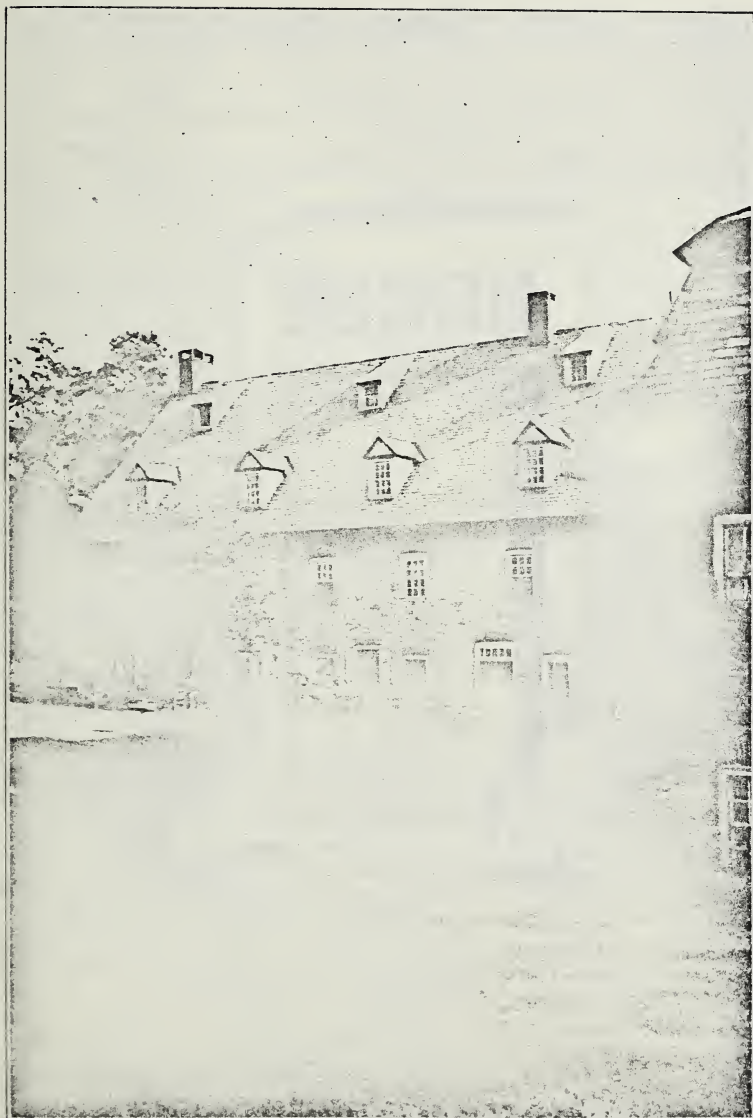
THE BELL HOUSE, from the Court Yard, Moravian Seminary, Bethlehem. A beautiful German gambrel roof, with two stories of dormers. The original building extended from chimney to chimney only, and traces of a balcony with a broad-arched central opening under, are clearly evident on the structure. The cupola and railing are of Renaissance design.



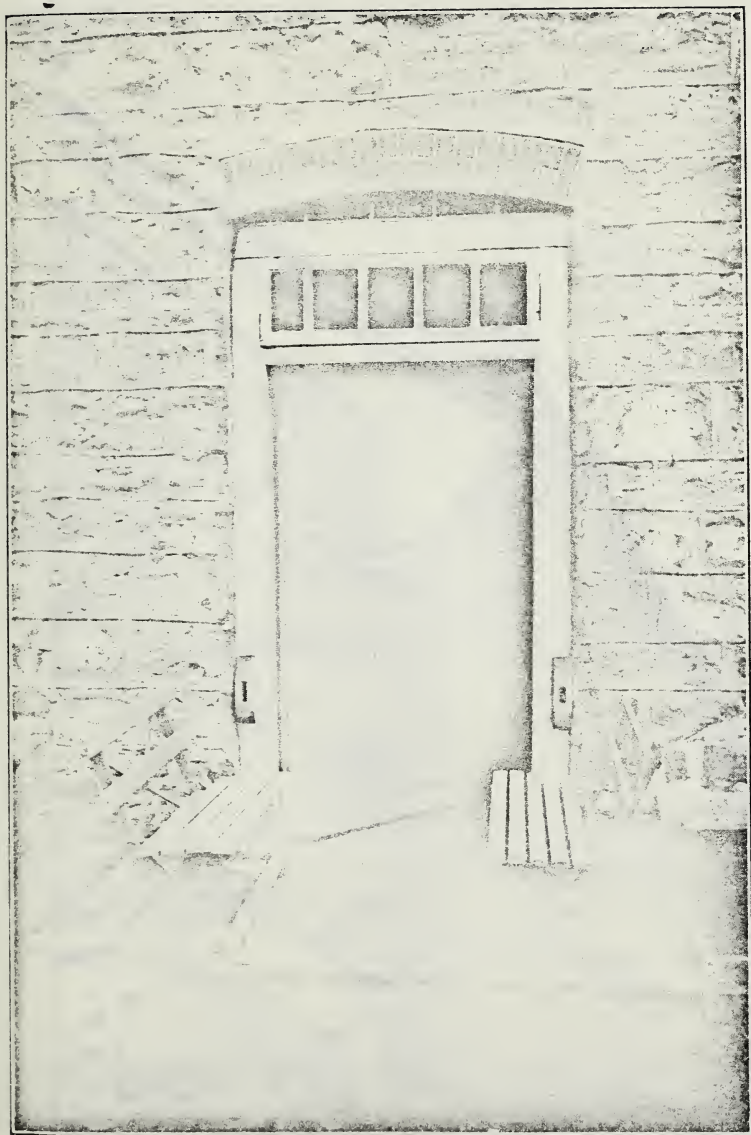
The diagram illustrates the geological structure of the area, showing the relationship between the different layers and the topography. The shaded regions represent different rock formations, and the lines indicate the boundaries between them. The diagram is a simplified representation of the actual geological structure, but it provides a clear overview of the main features.



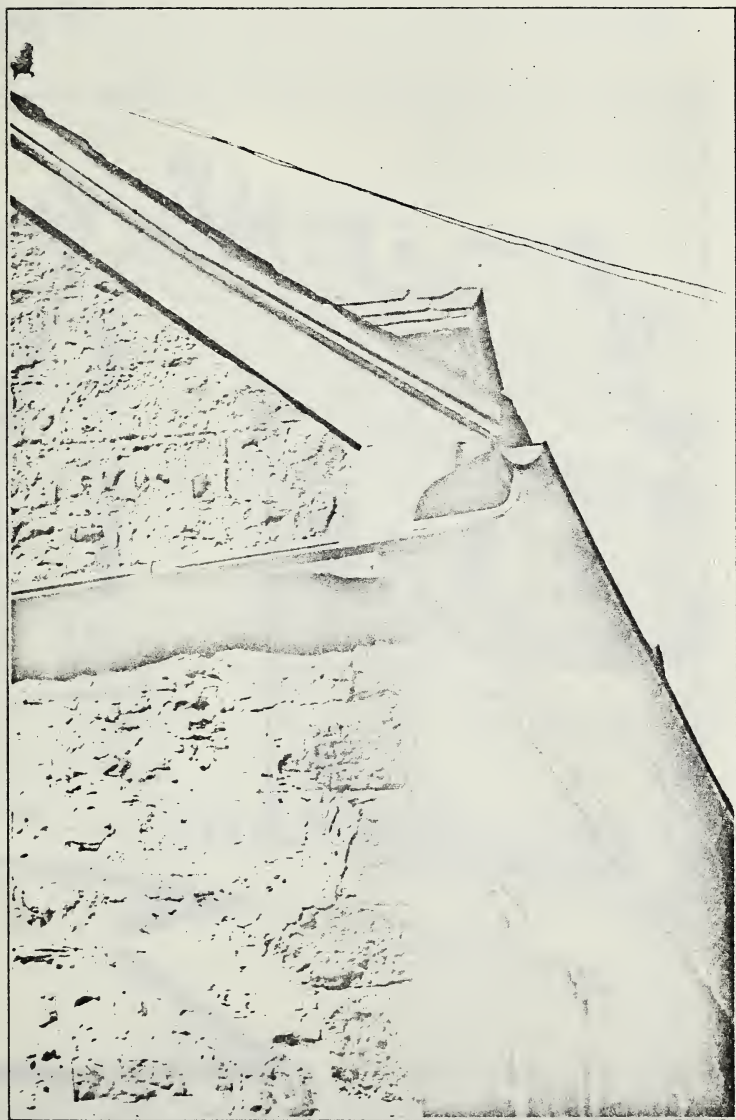
REAR VIEW OF MORAVIAN SEMINARY BUILDINGS, Bethlehem. Steep roof; two stories of dormers; double barge board, and cove cornice; brick-arched window openings; and German gambrel roof in background.



STEEP TWO-STORY ROOF, Moravian Seminary, Bethlehem. In the right foreground is the corner of a hipped German gambrel roof.



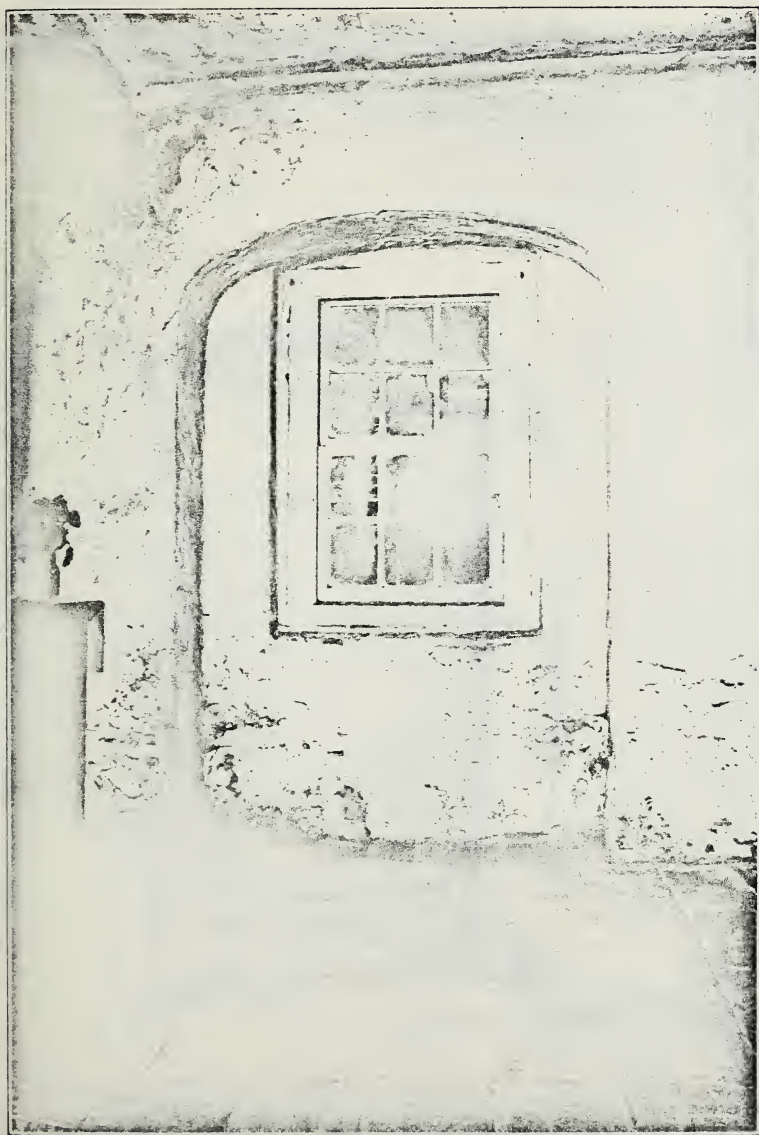
A DOORWAY, Moravian Seminary, Bethlehem. Brick-arched opening; plain oak frame; diagonal, moulded-joint sheathing on outside of door; all typical of medieval Germany.



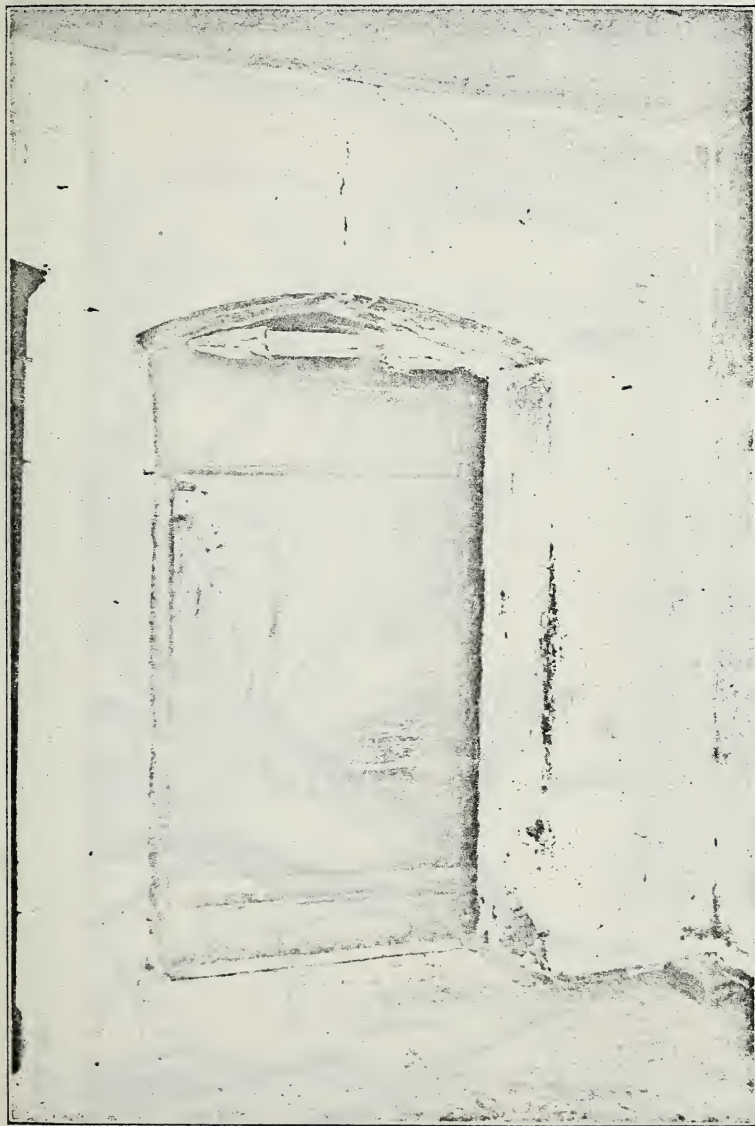
COVE CORNICE AND DOUBLE BARGE BOARD, Moravian Seminary Building, Bethlehem. The interesting scrolled end of the barge board has its counter part on other buildings in Bethlehem.



OLD MORAVIAN WATER WORKS, Bethlehem. Steep roof; tapered barge; partial gable sheathing; central chimney; brick-arched window openings.



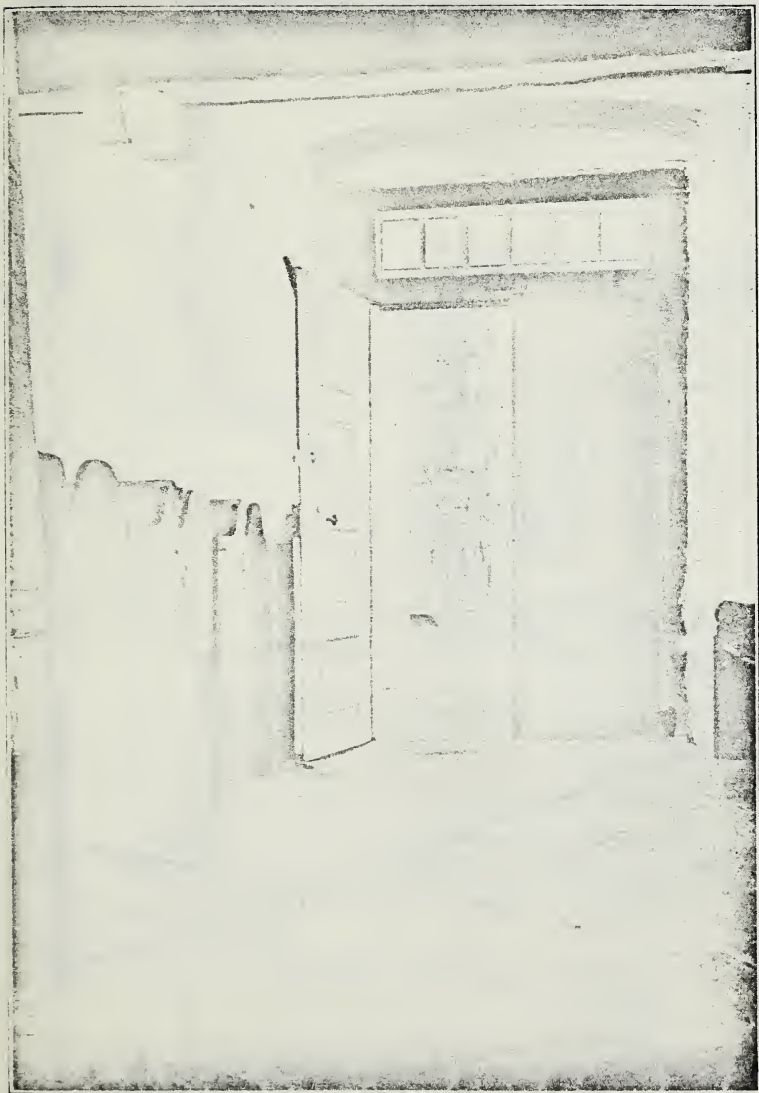
INTERIOR, Moravian Seminary, Bethlehem; showing severe medieval finish, and original square floor tiles.



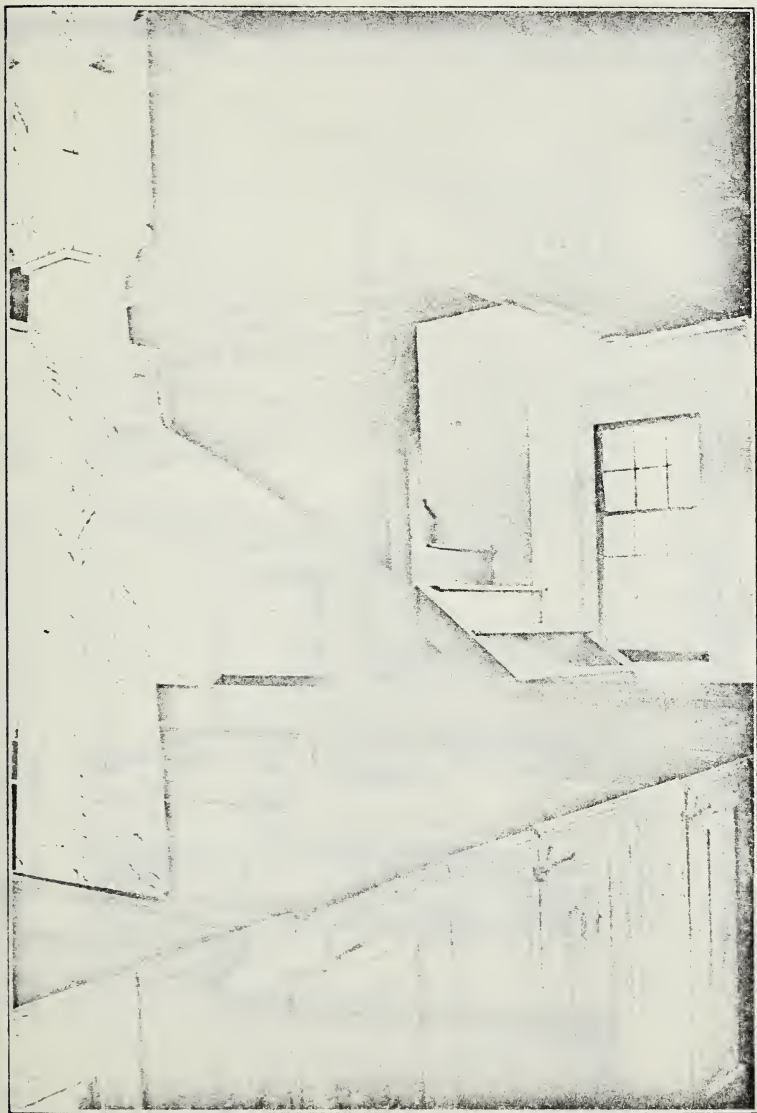
INTERIOR VIEW OF AN ENTRANCE DOOR, Moravian Seminary, Bethlehem. Austere treatment of walls, and square floor tiles.



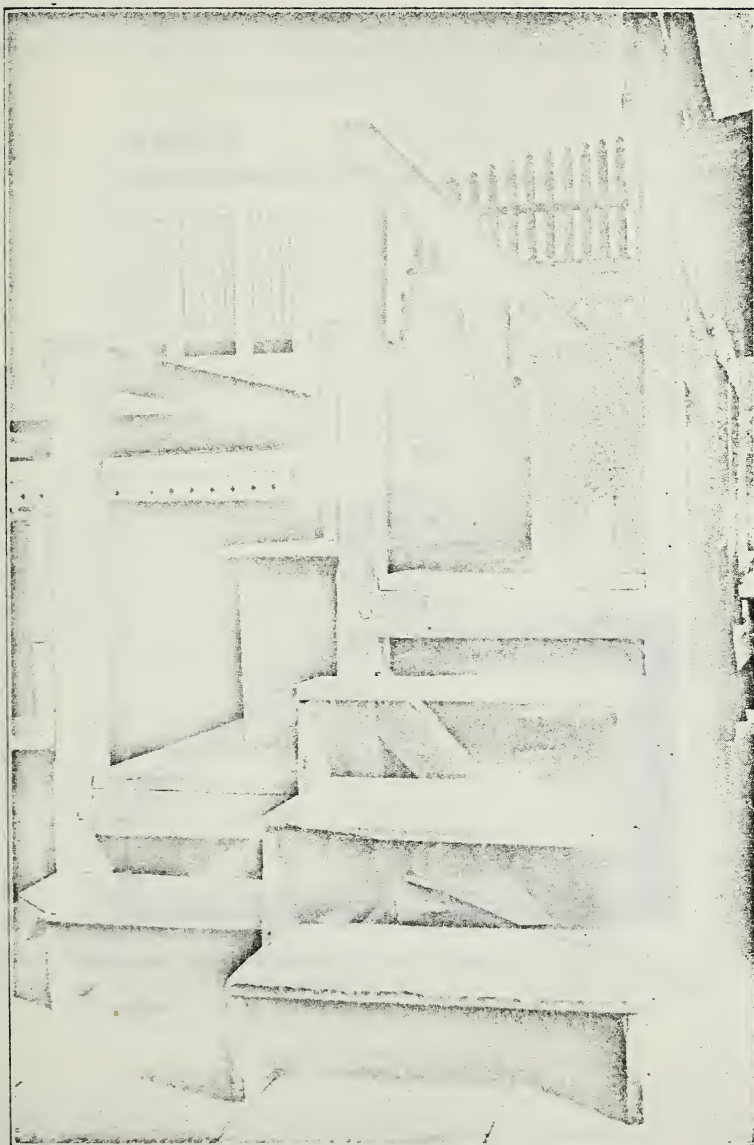
LUTHERAN CHURCH AT TRAPPE, the oldest church of the denomination in America,
and likewise the most Germanic in character.



INTERIOR OF LUTHERAN CHURCH, Trappe. An austere, medieval room. The shaped pew-ends with wrought iron cock hinges display Germanic influence.

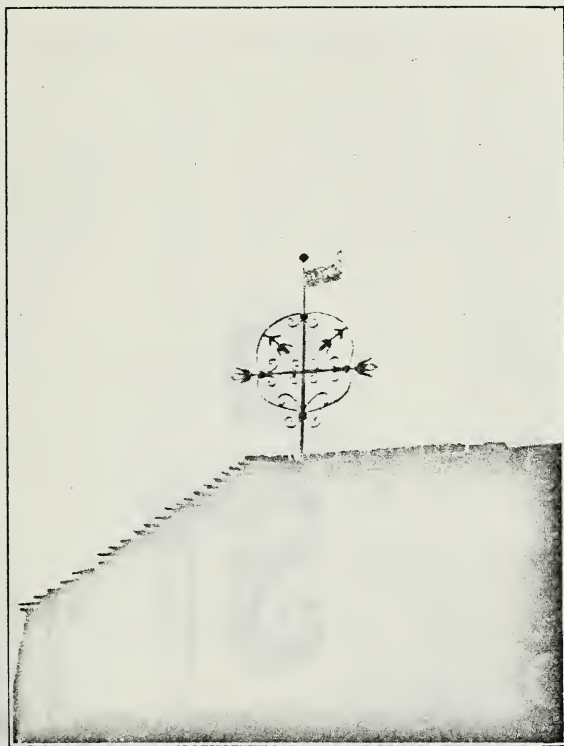


THE STAIRS TO THE GALLERY, Lutheran Church, Trappe. The post in the foreground bears Germanic moulding; the "marbleizing" was applied in the middle of the 19th Century. The stairs are constructed with solid side stringers, into which the treads are mortised; a typical German custom.



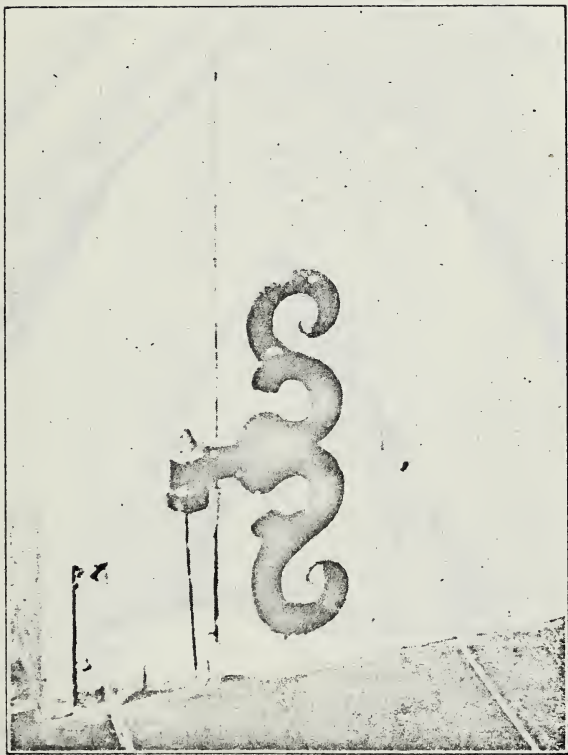
IN THE GALLERY, Lutheran Church, Trappe. The Railings, cut out in design from flat boards, may be seen in the background.

PLATE 87

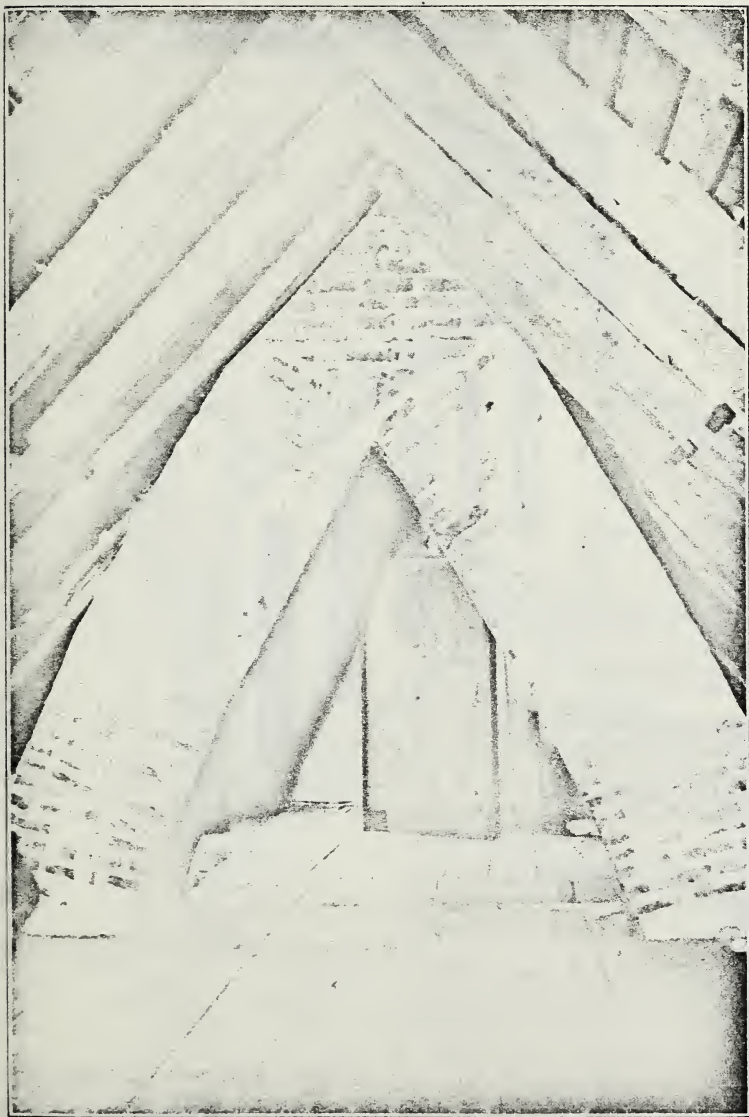


WROUGHT IRON WEATHER VANE, Lutheran Church, Trappe.
A lovely bit of medieval iron work bearing tulip designs.

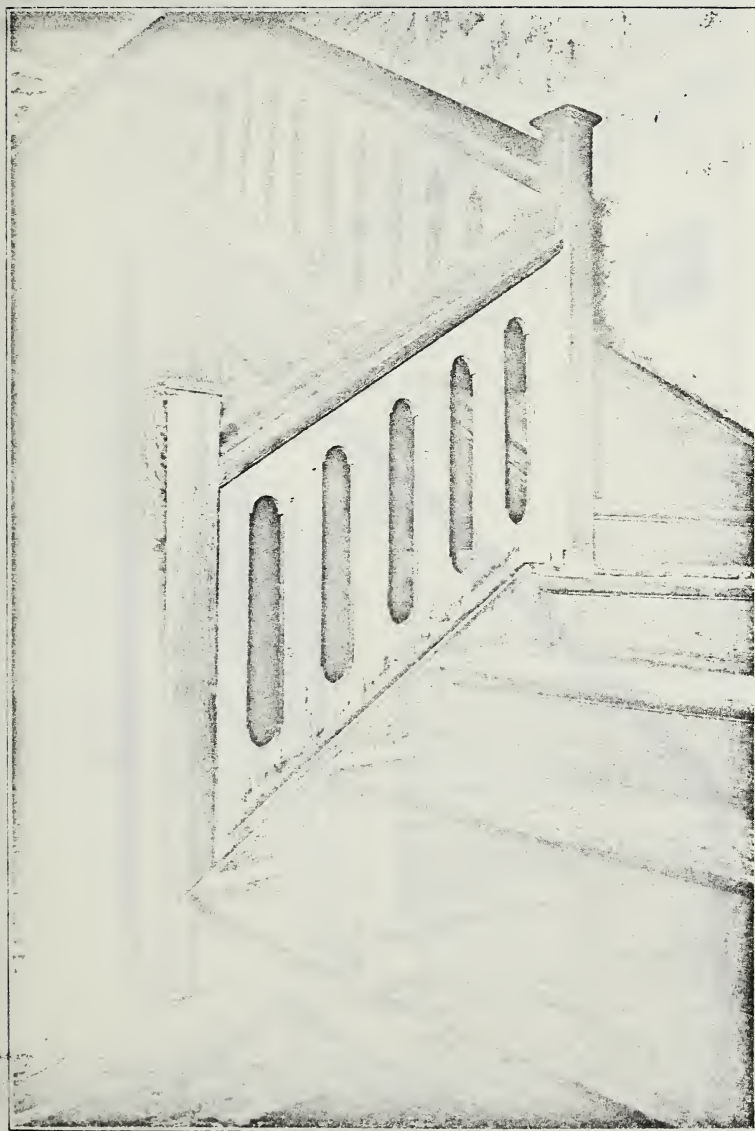
PLATE 88



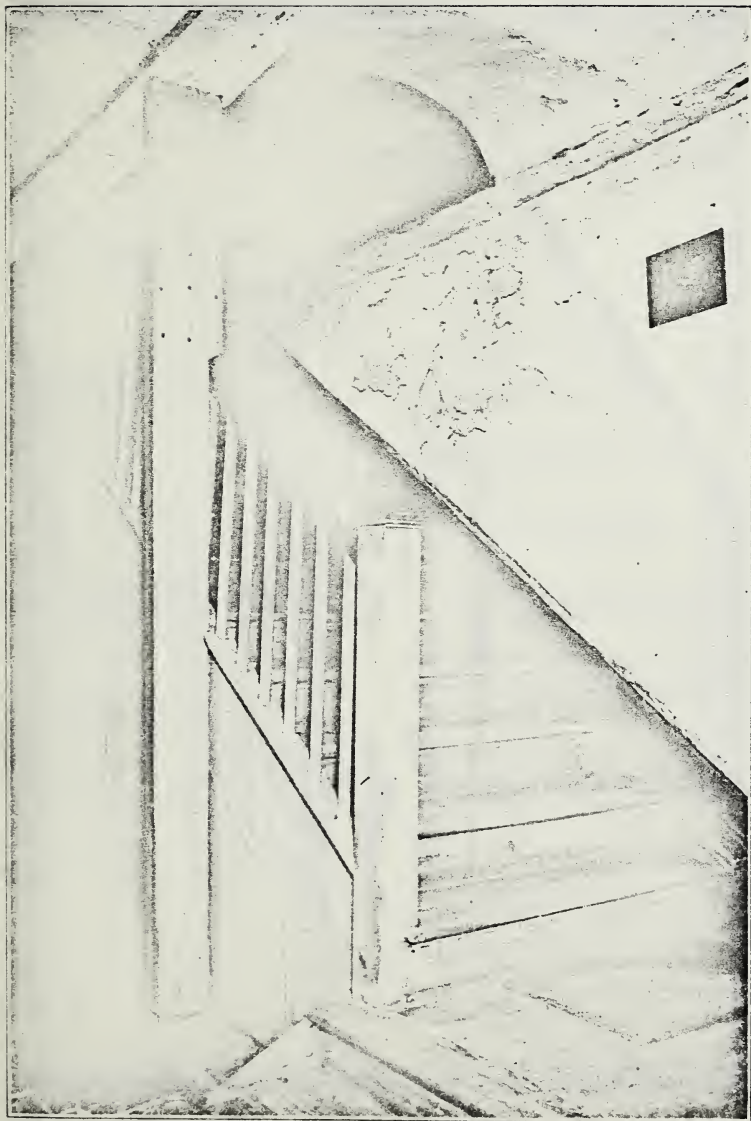
WROUGHT IRON COCK HINGE, on a second floor door of the
Gemein Haus, Moravian Seminary, Bethlehem.



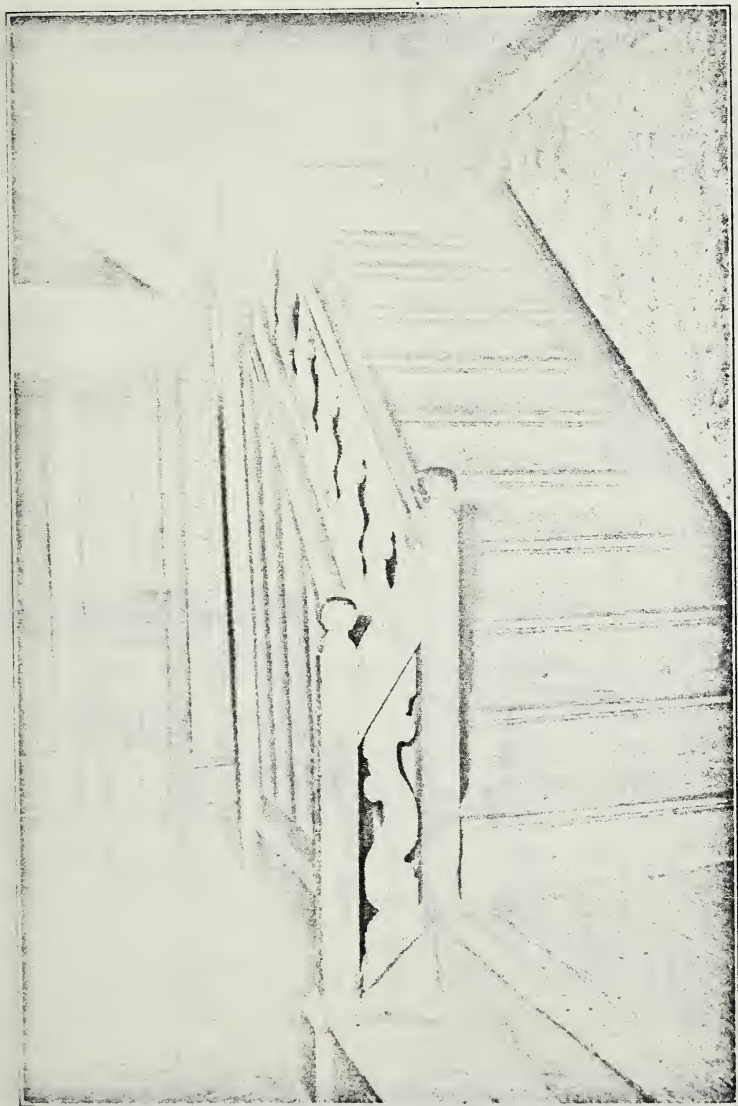
ATTIC, Moravian Seminary, Bethlehem, illustrating the manner in which flues from separated fireplaces are drawn together to produce one chimney on the center of the ridge.



STAIRWAY, Moravian Seminary, Bethlehem. Railing cut out in design from flat boards.



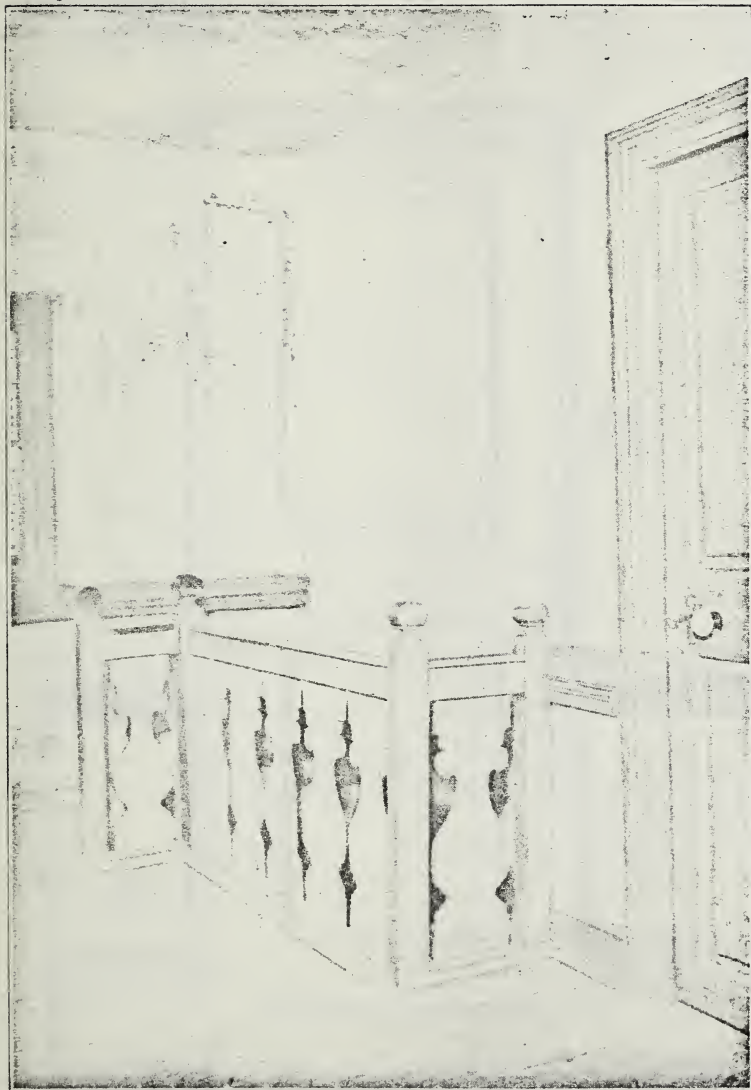
STAIRWAY, Moravian Seminary, Bethlehem. The austerity of the interior is evident in this photograph. Notice the heavy log wall stringer of the stairway.



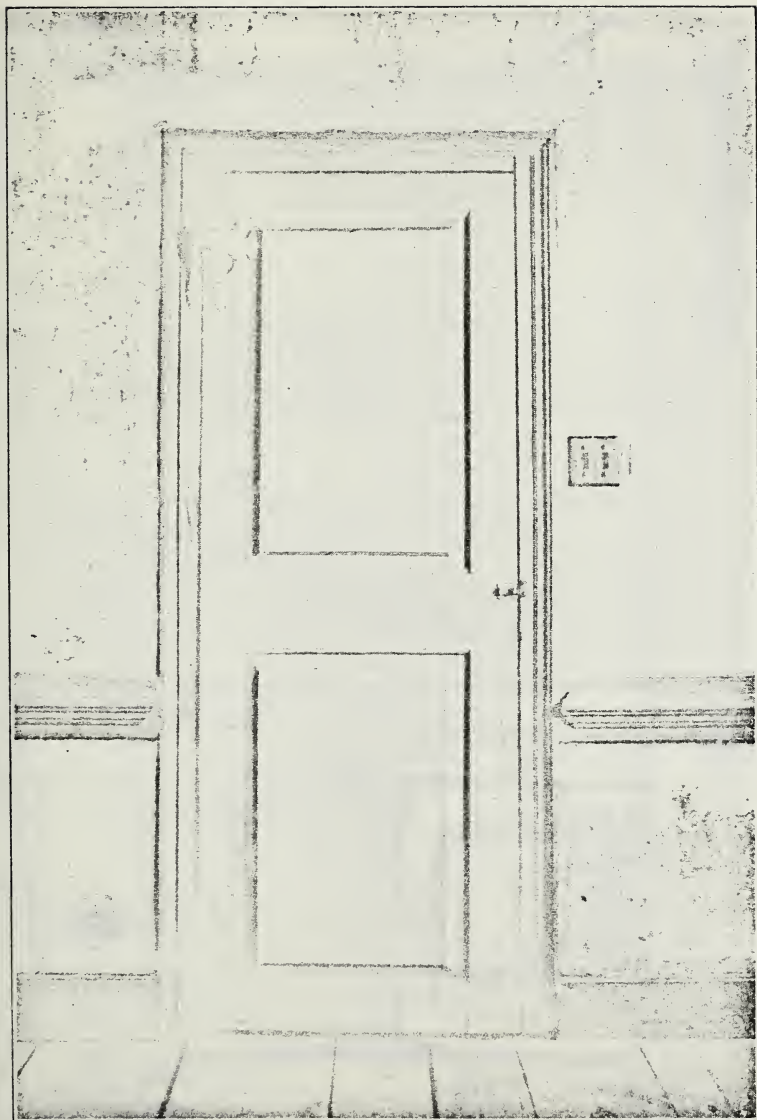
STAIRWAY, Hiester House, Sumneytown. A fine railing, jigsawed out in design from flat boards, following Swiss precedent. The paneling of the spandrel is a Victorian addition.



100



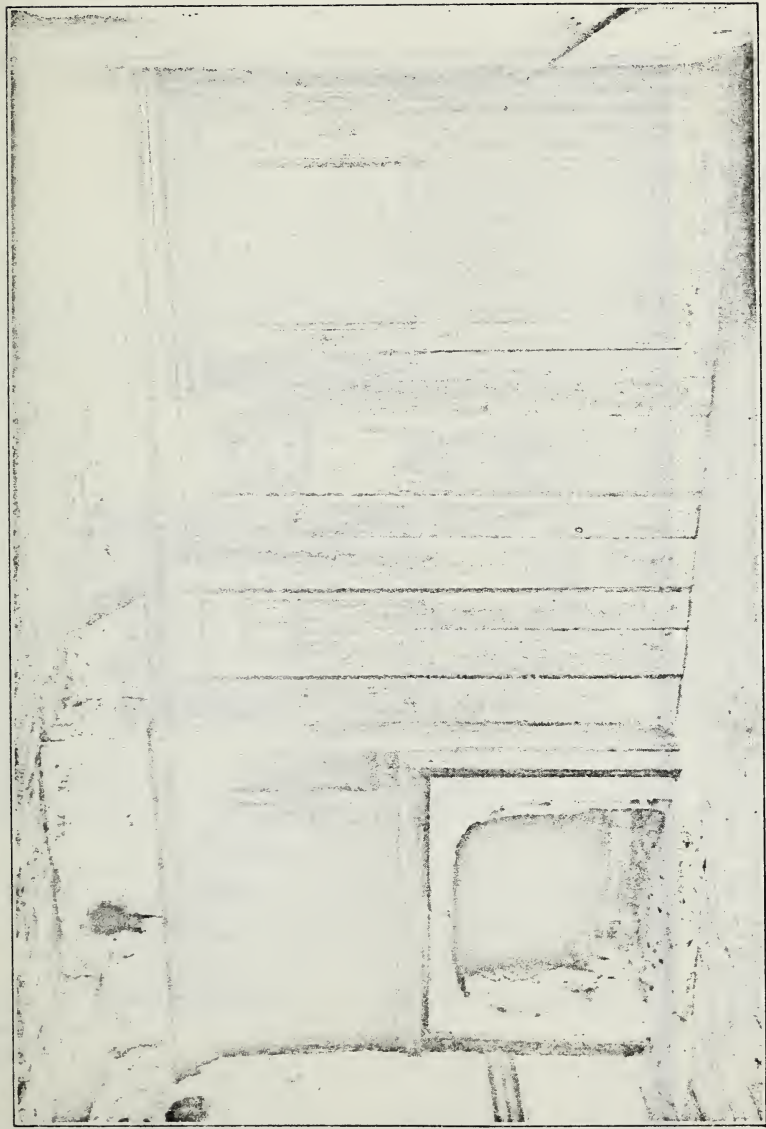
SECOND FLOOR HALL, Hiester House, Sumneytown, with railing cut out in pattern from flat boards.



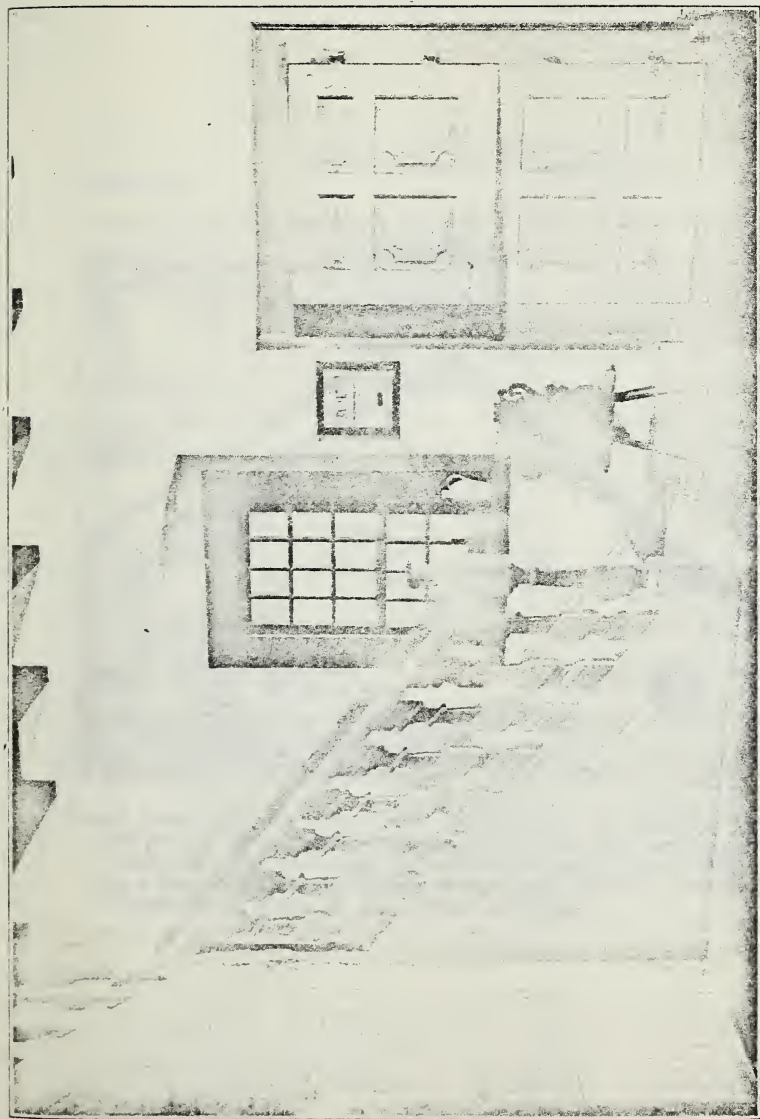
INTERIOR DOOR, Hiester House, Sumneytown, with beautiful cock hinges. The door is typical of early Renaissance precedent in America. The chair-rail shows strong Germanic feeling.



The diagram illustrates the layout of a building, showing the arrangement of rooms and corridors. The central area is a large open space, likely a hall or a common area, surrounded by smaller rooms. The drawing is a top-down view, providing a clear overview of the spatial organization.

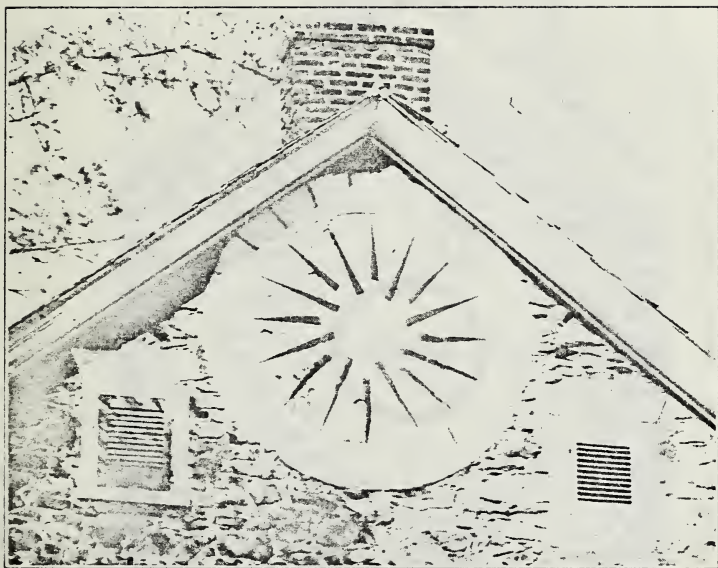


PANELLED BED ROOM WALL, Hiester House, Summeytown. Vertical panel-mould wainscoting with Renaissance feeling, but medieval character shown in the lowered cornice, with plain wall above to ceiling line.



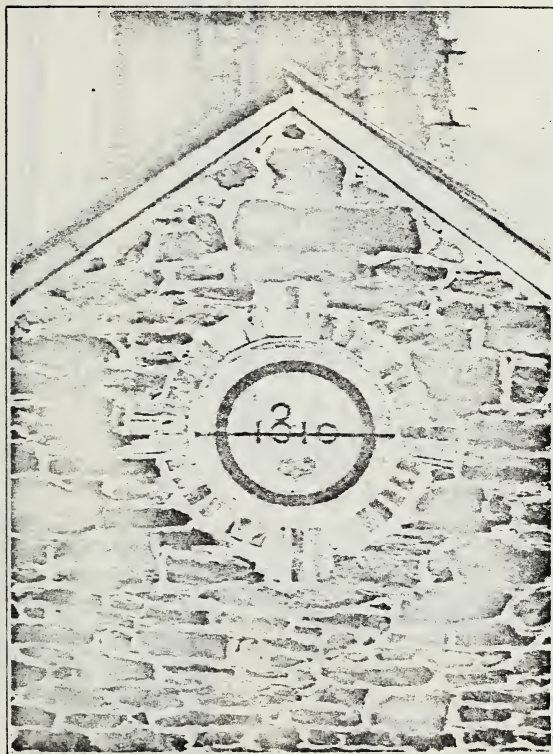
INTERIOR OF MUELLER HOUSE, formerly at Illig's Mill (Millbach), Lebanon County. Now installed in the Pennsylvania Museum of Art, Philadelphia. Remarkable for the carved and fielded panels in rich and varied character, of doors and stair spandrels. The stairway displays crude baroque feeling, probably executed from memory; and at the turn of the stairs a great master newel post extends to the ceiling. The door hinges are particularly fine. Note also the sever arched window embrasure. (Courtesy of the Pennsylvania Museum of Art, Philadelphia.)

PLATE 97

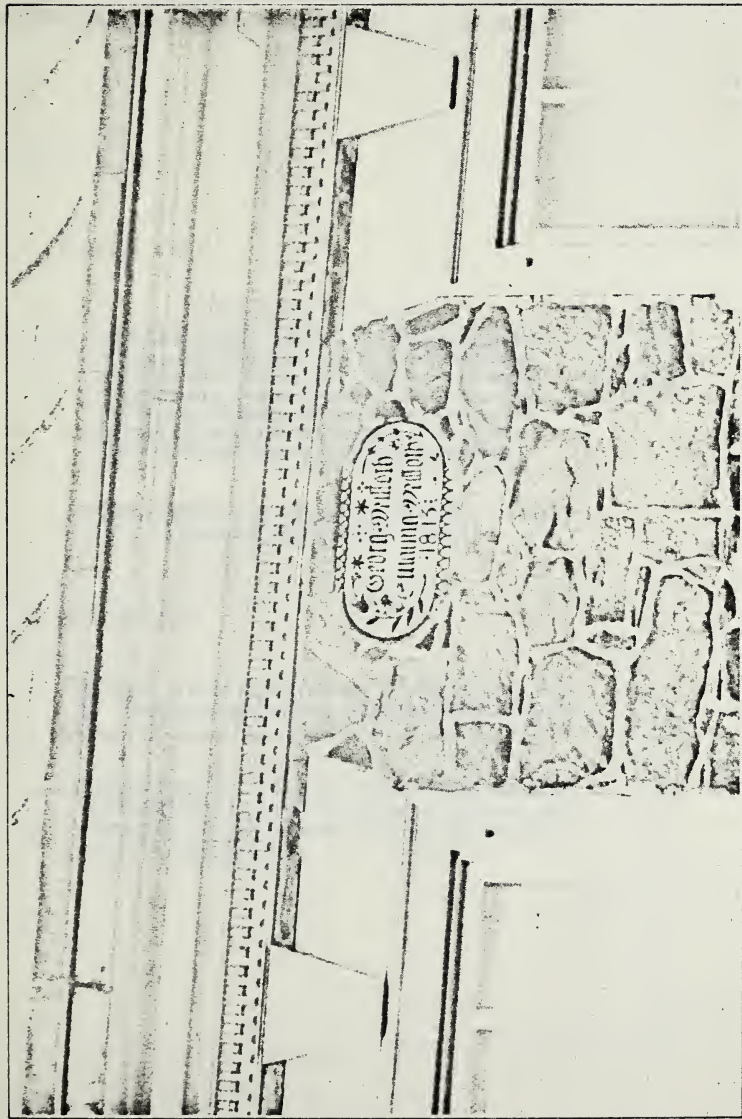


GABLE ORNAMENT on house near Zieglersville. A sunburst painted on plaster after the manner of date panels, but carrying no inscription. The overhanging cornice on the gable of this house is a later addition. The plain barge board, with no overhang, as illustrated in Plate 98, was almost universal.

PLATE 98



PAINTED DATE PANEL, near Sellersville. Painted on wooden boards, and framed with a brick arch.



PAINTED DATE PANEL, Friedensburg. Painted on plaster, with tulip, flower and star decoration. Compare the placing of this panel with that on Fort Zeller (Plate 19.)

PLATE 100

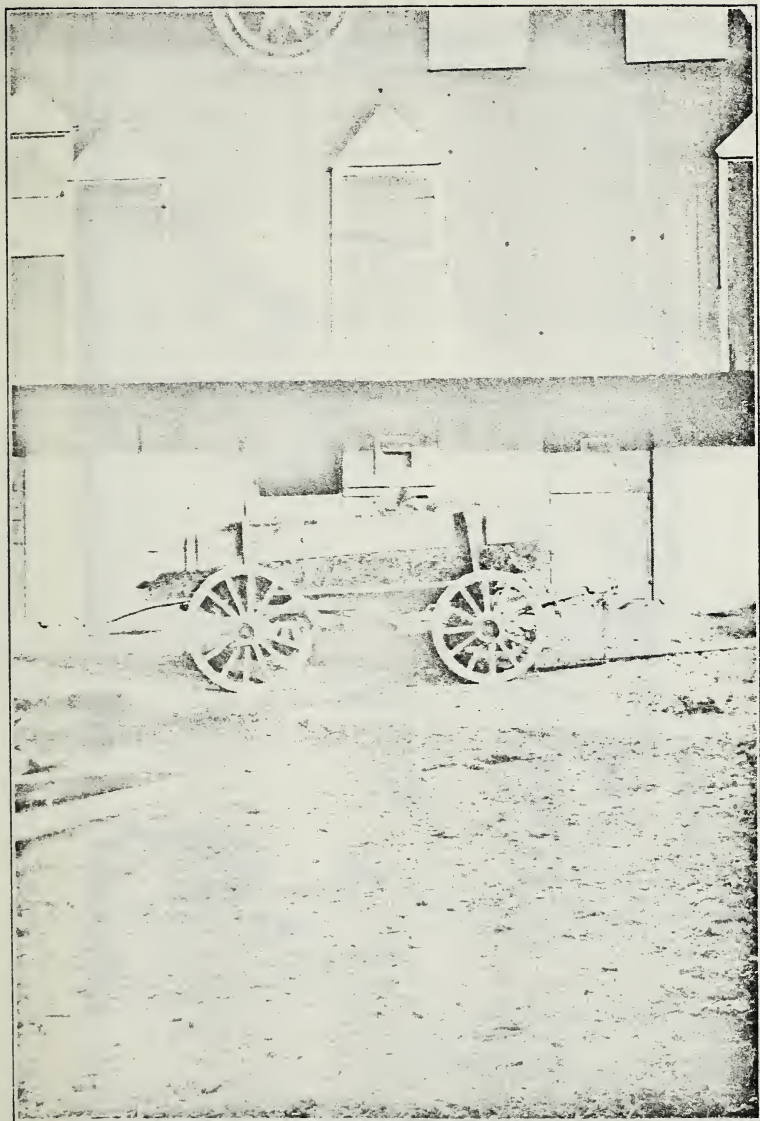
This is to give Notice,
THAT JOHN BOYD, of Philadelphia,
Carpenter, (if Health permits) will have a large Quantity of Door-Cases, Window-Cases with Shutters and Sashes, &c for either Store, Brick or Frame Houses; any Person may be supplied with what Quantity he may have Occasion for, or some at present that is already finished, in Market-Street, opposite the Sign of the Conflagration-wagon, on reasonable Rates, by me,
JOHN BOYD.

ADVERTISEMENT in American Weekly Mercury,
issue of April 30th, 1724.

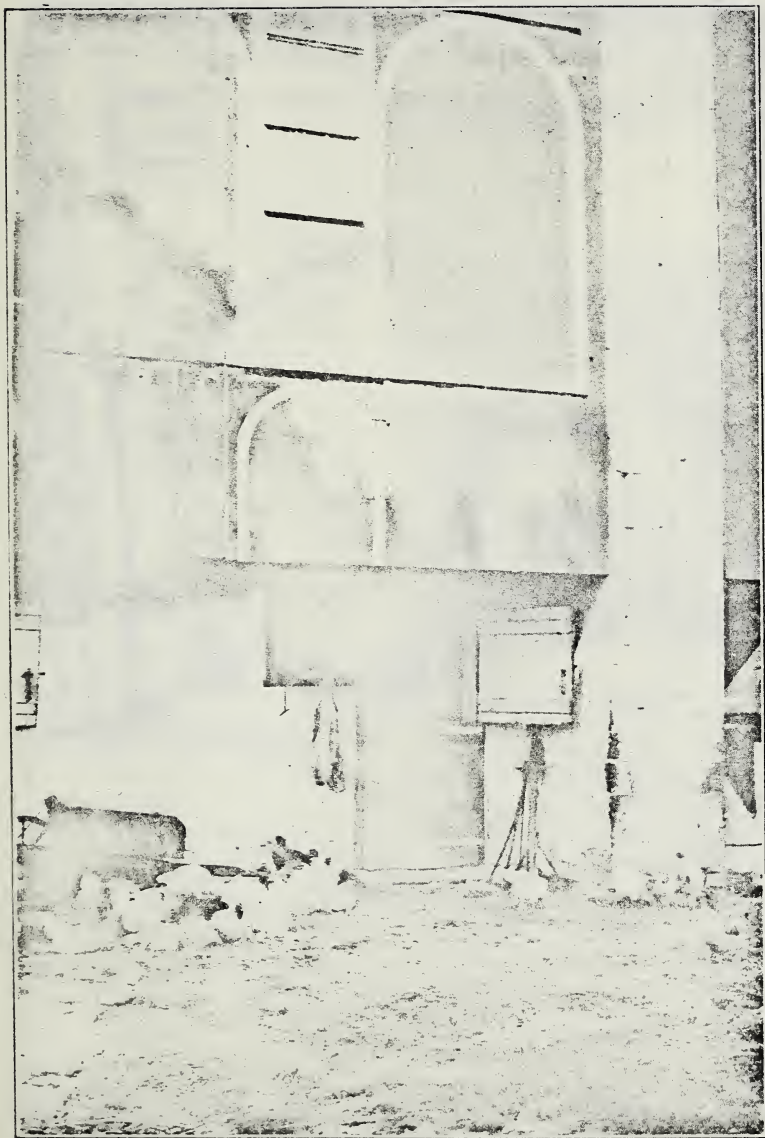
PLATE 101

THere is to be Sold at *Thomas Chalkley's* Store, Sash-
Windows ready painted Glaz'd and Hung with the
Choicest Lines and Pullies suit fit to put into Buildings.

ADVERTISEMENT in Pennsylvania Gazette, issue
of February 10th, 1741. (Plates 100 and 101
courtesy of The Pennsylvania Museum of
Art, Philadelphia.)



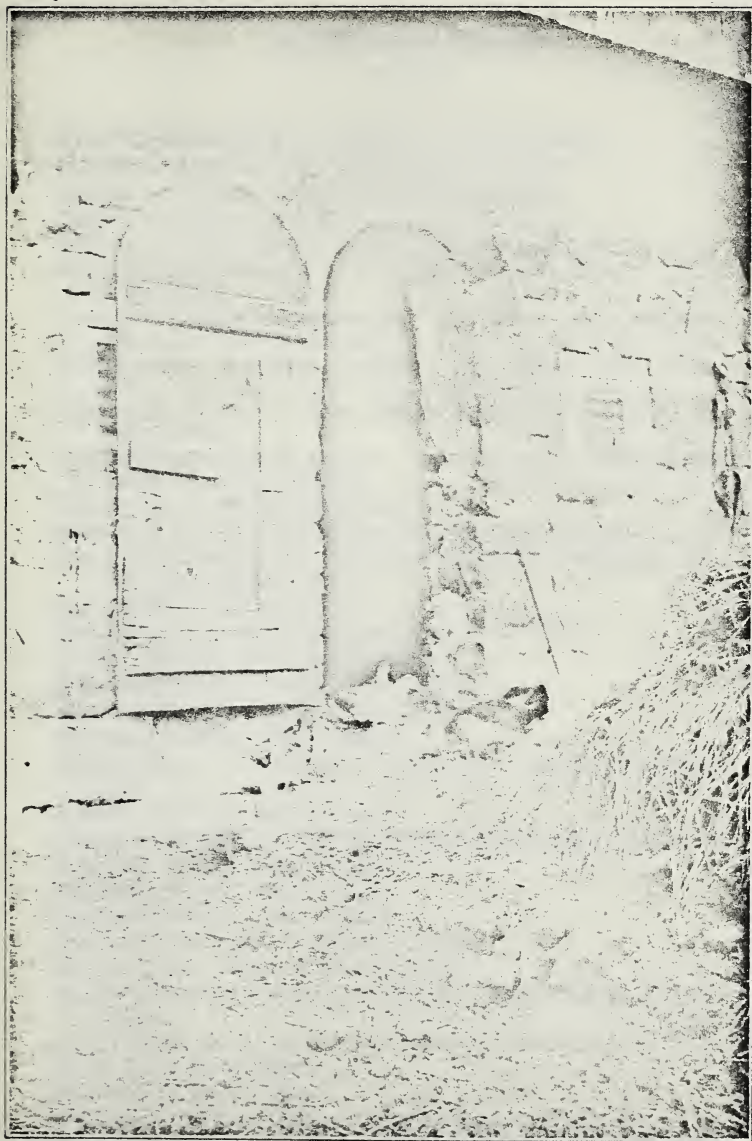
DECORATED RED AND WHITE BARN, near Green Lane. The patterns were evidently a matter of decoration primarily, as evidenced by the imitation of dormer pediments over doors and windows. It is clear that superstition did not dictate all of the forms of ornament.



DECORATED RED AND WHITE BARN, near Vernfield. No attention was paid to structural considerations in designing such decoration. Arches were painted upon square doors, with naive indifference.



DRESSED RED SANDSTONE ARCH in barn near Boyertown. An unusually fine example of broad "segmental" arch.



DRESSED SANDSTONE ARCHES in barn near Boyertown. Typical stable door arches under the "overshoot" of the barn floor.

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